

# AUTHOR & JOURNALIST

## ME AND MY MULTITUDES

By Robert Fontaine

### EDITORS BOW TO KNOW-HOW

Daniel Smythe

### AN ARTICLE A DAY, KEEPS THE SHERIFF AWAY

J. Charles Davis, II

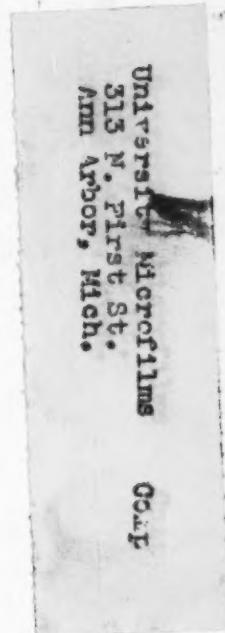
### A PLOT, IS A PLOT, IS A PLOT

Zachary Ball

### PRETEST YOUR ARTICLE IDEAS

Clay Schoenfeld

Last Minute News from Editors  
Poetry Society Federation



Market Lists:

Specialized Magazines

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# AUTHOR & JOURNALIST

Founded in 1916

VOLUME 44 NUMBER 9  
NEWELL E. FOGELBERG, Editor

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## What Readers Say

Though I have no large background to back me up in this, I violently disagree with Mr. Fontaine's article "Look, Maw! No Colons!" (April 11-'59) on the point of the use of colons themselves. I would have expected him to say the opposite.

Maybe I'm nutty as a fruit-cake, as the saying goes, but I have always found colons and semicolons, one of the most effective of tools, in putting across feeling, be it serious, humorous, or otherwise, and most especially with first-person and pseudo-first-person. I certainly think it is often necessary with the illustrative triples, of which I am very fond, and which are about the best method I know, of pushing across mood and feeling.

This advice of Mr. Fontaine's, reminded me of a teacher I had in High School, who admitted that a complex sentence I had used in an essay, was both correct and more effective, but nevertheless crossed it out, because she "had a thing" about simple sentences. Could it be that he is related to her . . . He seems to avoid the colons, and go in for unfinished sentences . . .

Otherwise I enjoyed the article tremendously, and agreed with what he had to say.

Just for fun (and my ego) I will indulge in the practice I've noticed catered to in writer's magazine columns, in passing on the undoubtedly headline news that I recently made my first 3-figure sale (well- just barely made that figure) (other than contracted work for which the moolah has not arrived, yet.) and the article is on the stands as I write this. **TV Picture Life**, May 1959, page 34, in case anyone cares to take a look.

In case you are wondering, also, no, I don't send manuscripts with all these misspellings and typos. But then it causes me a new trauma, everytime I have to type a final script, and I dare say this letter is not deathless enough literature to rate that.

Maggie Rose

Hollywood, Calif.

## Jacobson Appreciators

Coming upon Ethel Jacobson's "Taboo or Not Taboo" (Feb. '59) somewhat belatedly today was a delight—and I am so pleased to find more of her astringent comments in your pages that I cannot resist writing, late though this be, to tell you how much I have enjoyed her recent articles.

This last piece was amusing; but her previous comments—were they in late August or September?—seemed particularly valuable to me. In them I felt she had so much to say to *me*, personally; and I have a hunch that each reader must have had much the same reaction. This must mean she hit on something important, and said it simply and well. For that I should like to say thank you, both to you and her!

Elaine G. Mittleman  
Running Springs, Calif.

AUTHOR & JOURNALIST

I like the Author & Journalist, I usually read it from cover to cover, ads and all. The articles are all so fit-to-read and helpful, especially those by Ethel Jacobson. Her good poem in the May number called, "No Sale," hit my funny bone. It started a similar verse oozing out of me. I cannot scan it, but possibly you can. Here it is:

**REJECTED**

My piece was rejected.  
The Editor hinted  
Some changes were wanted,  
To get it perfected.  
"Can't do it," I pleaded,  
"Brain power's depleted."  
Now wish I had headed;  
That darn cash I needed!

Keep up the good work of feeding us neophytes on the bread of how to write.

Wallace W. Russell

Topeka, Kansas

**Get An Agent!**

Ever since I first got the idea of writing (I was ten) I have thought that one writes better if he has an audience—better if he has a reading public.

I think one of the functions of an agent is to supply that need. I know that I can write better stuff if I know that someone is going to read it. An agent will supply that motivation for me. I'll really write better.

Now the question is, how does one find a responsible agent who will work at the job? Ads that read "Three dollars for a thousand words" leave me cold. I want somebody as an agent who will take care of the business end of my writing, and leave me free to write. It seems to me, that is the real function of an agent. I have many, many things to do, and haven't time to study the markets. Meanwhile, time's a-wastin'. What to do.

I have thousands and thousands of notes that can become mss. that could be saleable, if someone could find markets for them. In the meantime, I am marking time, because there is no reason for me to make any more notes, if I don't know what to do with them. So I'll do as I have in the past—I'll write to please myself.

Incidentally, my stuff is being published, but for nothing. I am not getting paid. When I think of Sam Johnson's dictum, I get raving mad. So I am publishing a book of my own—at my own expense—but I'm going to market it as one would a pig or a watermelon.

Walter West

Munster, Indiana

**ATTENTION: Writers Clubs**

I am compiling a DIRECTORY of Writers Clubs in the United States and the world.

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The DIRECTORY will help co-ordinate the activities of writers and writers clubs throughout the world to promote expression through writing.

George Q. Lewis

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SEPTEMBER, 1959

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### Pro and Con Angoff

After reading the Charles Angoff adulation in the May *A&J* letters section, I feel constrained to protest. Mr. Angoff's style seemed designed to impress rather than inform. He represents highly subjective (if shopworn) conclusions as profound and unshakeable fact. And his pompous observations on the work of James Gould Cozzens and Ernest Hemingway suggest the ramblings of a pedagogue to pupils seated at his feet. How this sort of thing passes for wisdom, I cannot understand.

Surely all the comments you've received on Mr. Angoff's two articles aren't as sugary as those I found in May letters. The Kroll piece, in the same issue, was one of the best I have seen in my three years as a subscriber to your excellent magazine.

Robert S. Wood

Berkeley, Calif.

Here is my renewal for a double value: the useful market and technical advice so characteristic of your magazine itself, plus the added treat of Charles Angoff, one of my favorite people. Having this record in black and white of his familiar turns of phrase, his succinct comments, and good counsel makes up for the disappointing fact that I won't be hearing him this summer in class—for the first time in ten years.

Bess Tefft

Ann Arbor, Mich.

For the many-many wonderful letters and cards of welcome you have extended to my wife and me . . . Thank You. Our correspondence has lagged a bit, and our acceptance, or (that dirty word) rejection of mss. has taken longer than it should. The details of assuming direction for a magazine such as *A&J* has kept us humping but happy. We have developed a pattern of work now and we trust there will be no other delays in answering your letters . . . which we love to get.

NEWELL & JO FOGELBERG

### Check in Search of Author

We're looking for an author, John Kennedy, whose last-known address was care of the Lambs Club in New York City. A check is waiting for him with one of the Literary Agencies advertised in *A&J*. Would he please contact *A&J*.

### Anderson and the Dial Award

Charles Angoff (May 1959) says Sherwood Anderson never received the Pulitzer Prize. This is true, but he did receive a much bigger prize and one which commanded more prestige among what were then called the *literati*. This was the Dial Prize given by the *Dial Magazine*, then edited by Marianne Moore, who, though not yet a prize winner in her own right, was generally conceded to be no slob as an editor. He got it on his novel *Many Marriages*, which had run in the Dial.

He had been spending the winter in a three-rooms summer cottage at a sort of summer resort outside of Chicago. As it was out of season, the cottage could be rented for about \$15 a month and he could live on \$50 a month. Such money he earned by alternately writing advertising copy. At this rate, the Dial Prize could have financed several winters of writing. Instead, Anderson returned to his wife and lived a year in a fine house on Michigan Ave. I do not attempt to draw any moral, or to disagree with Mr. Angoff's main contention—to pay no attention to prizes. Yet, since Sherwood Anderson got one, and the Dial gave it, I'd like them both credited. Anderson always had his admirers—including Nobel Prize winner, Sinclair Lewis, and your truly,

Margery Mansfield

Monterey, Mass.

I think it could be mentioned that Yeats and Sigrid Undset both won the Nobel Prize. In other words, to receive a prize should not be damning. Almost anyone could win one.

M. M

### Don't miss

## OCTOBER

### British Market List

### Religious Magazine List

Articles by G. Freitag, I. Leiberman, C. Angoff, M. Shipley, plus spot news of editors' needs, comment on books for writers, and the other features that make *A&J* a MUST for the informed writer.

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# Last-Minute News from Editors

## McCall's Wide Market

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**NON-FICTION**—*Mc Call's* is in the market for articles that reach a surprising or dramatic conclusion, personality pieces about special people, unusual and meaningful first-person narratives, essays of special charm and perception on any subject relating directly to a woman herself, and humorous articles. Average length—2,500 to 4,000 words. Major personality pieces may run much longer. Editors should be queried for interest in subject matter for articles before embarking. *Mc Call's* will also consider non-fiction books along the lines described.

**VERSE**—should be short and lucid and written with style. Sonnets, lyrics, portrait poems and humorous verses are considered. All mss. should be typewritten, double-spaced and accompanied by a stamped, self-addressed envelope . . . will be processed and handled as rapidly as possible.

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## Self-help Articles

*Success unlimited*, the Monthly Magazine for Self-improvement, 5050 Broadway, Chicago 40, Ill., requires articles of a self-help, how-to, inspirational or spiritual nature with a strong "you" slant so that the reader can relate the text directly to himself. Fillers are welcome, such as brief light verse or humorous anecdotes of less than 100-150 words which teach a lesson or carry a message. Photos with text where applicable. **Currently looking especially for articles aimed at the men and women in shops and factories, people working at lathes, machines, etc. This area appears to be outside the ken of most writers and, as a result, almost all the mss. received are aimed at office workers.**

## A Livelier Golden Age

*The 65 Magazine*, now in its second year, is looking for articles about people in their thirties or forties who are working on an intelligent plan for their later retirement years, and those who have retired but are still active. No fiction and very little poetry for which they do not pay. News of Golden Age and Senior Citizen clubs are desired but no payment is made. Address inquiries to Sara Maynard Clark, Associate Editor, 204 W. Broad St., Quakertown, Penna. Henry L. Freking is Editor.

## Promotion Ideas

*Summer and Casual Furniture*, 114 E. 32nd St., New York 16, N. Y., is particularly interested in good stories about summer furniture departments in department or furniture stores plus feature stories about patio or roadside shops which specialize in outdoor furniture and accessories. The editor is especially interested in good photos that illustrate clever promotional ideas and also merchandising ideas expressed in interview form by owners of the specialty stores or buyers in department stores. Payment is 2c per word for text, \$5.00 for photos on publication. Address the Editor, Marvin Wilder.

## Plays Needed

Michael Productions, Ltd., 180 E. 17th St., Brooklyn 26, N. Y. is looking for scripts of full length three-act plays for possible production either off-Broadway or on Broadway, particularly interested in shows, either comedy or drama, with small casts and one or two sets.

## Fiction for Cosmopolitan

*Cosmopolitan*, 57th St., & 8th Ave., New York 19, N. Y., is inaugurating a new policy of quality fiction. Want to see original and powerful stories that have nothing to do with formula. Restrictions and taboos of standard popular magazine fiction can be dispensed with if the story is a good one. Particularly looking for new writers who show originality and imagination. Address Wm. Carrington Guy, Fiction Editor.

## Poets Preferred

*Impetus*, Box 1302, Stetson University, De Land, Florida, is now expanding and soliciting off-campus manuscripts. Looking for poetry in the modern manner, both traditional and experimental, and are especially interested in unestablished poets. No sentimentality or excessive obscurity. Short lyrical verse preferred. Payment in copies. Editor, Guy Owen.

(Continued on Page 20)

# Big Agencies vs Small Agencies...



The other day, we overheard a couple of new writers discussing the question of whether a big agency is better than a little agency, and vice versa. One of the men felt that a big agency was the best kind—an agency which *constantly proves* it is doing good for writers by selling dozens and dozens of scripts week after week after week. The other fellow, though, wasn't so sure; he wondered if a writer might not get "lost in the shuffle" and receive only casual attention because a big agency represents so many clients.

It's a familiar enough question, but one for which people in the know in the publishing field have figured out the right answer long ago. Let's give you the facts.

The big trouble with a small agency, in a nutshell, is that it's small: with the owner comprising the total staff, or the owner plus a couple of other people or so. As a result, even though the firm may limit its total number of clients, there's a constant scurrying on the part of all hands to accomplish the routine affairs which confront an agency of any size—the reading of scripts, the delivery of scripts, the following-up of scripts, the various kinds of correspondence, and that sort of thing. And so, because there are too few people doing too many *basic* things which are required to keep an agency running, it's the *small* agency where clients are lost in the shuffle. Because a small agency can accomplish just so many things, and the financial resources of a small agency are limited, scripts which might possibly have been salvaged through revision are limited, scripts which might possibly have been salvaged through revision are sent back in the mere effort to get the scripts on hand acted upon before they turn yellow with age or reach the ceiling; slower but less expensive messenger services are employed for deliveries rather than staff messengers; scripts which might have sold through personalized selling don't sell because of routine get-it-in-an-envelope-and-get-it-out-marketing . . . and the fact that basic operation requires every available minute means that there is no time for long-range career-planning for clients.

A bigger operation, however, means a good-sized staff and a good-sized bank balance and enough time for everyone so that *every* operation is done right—the little but important things like acknowledging all scripts promptly on receipt instead of letting authors worry about whether or not they ever arrived, and the big things like selling every salable or potentially salable script. At SMLA, for example—big agency—there's enough staff to do the preliminary readings and the preliminary market analyses and the constant checking of market needs and trends and other standard operations so that, because the head of the firm is relieved of time-consuming and comparatively secondary details, every marketing of every script, every bit of selling and following-up of editors, every item of long-range career planning, every final reading, and every report on every script sent for analysis and marketing by every new and established writer is done by SM personally.

And the results certainly show up easily enough. Though SMLA is perhaps four or five times the size of the smaller agencies, its yearly total of sold scripts is perhaps thirty to forty times that of the small agencies—and its yearly total of new writers broken in and established is perhaps fifty times as high. We'll be happy to see some of *your* material.

**SERVICE:** If your material is salable, we'll sell it to the best possible markets at best possible rates, and cover sale of additional rights throughout the world. If your material is unsalable as it stands but can be repaired, we'll give you detail-by-detail advice on how to repair it, so that you may, without additional charge, return it to us for sale. And if your material is completely unsalable, we'll tell you why, and give you specific advice on how to avoid those errors in future material. **We report within two weeks.**

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**NEWCOMERS:** As recompense for working with beginners or newer writers until you begin to earn your keep through sales, our fee, which should accompany material, is five dollars per script for scripts up to 5,000 words, one dollar per thousand words for additional thousands and final fraction (for example, seven dollars for a script of 6,895 words). \$25 for books of all lengths up to 150,000 words, \$50 for books over 150,000 words; \$5 for 15-minute television or radio scripts, \$10 for half-hour scripts, \$15 for one-hour scripts, \$20 for hour-and-a-half scripts; information on stage, syndicate, and other types of material on request. A stamped, self-addressed envelope, please, with all manuscripts.



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## *Me and My Multitudes!*

By ROBERT FONTAINE

**"Do I contradict myself?  
Very well, then, I contradict myself;  
(I am large—I contain multitudes)  
—Walt Whitman**

I SUPPOSE I do contradict myself, but that is not so much the point as that I am large—I contain multitudes. Every happy and successful writer of fiction contains multitudes. Often he does not know it. Now and then he knows it and does not know what to do about it. When he is a beginner and long afterwards when he is still a beginner, he says, "If I could only think of some good characters!" He used to say, "If I could only think of a plot" but nowadays he does not worry so much. He can buy a book that shows him all the plots used in high-paying magazines and he can go on from there. He discovers that characters are the thing that make any plot alive and dancing and peopled.

The editor of this manly journal seems to have an unusual faith in my ability to explain the way I work. This is rather odd because I have always felt I worked in a way more or less peculiar to my discontented self. He has asked me to write about how I find and develop characters. I am afraid he is in for a disappointment. Most of the time characters find and develop me. I contain multitudes and so, I believe, do you.

I have found characters in my early years. The first story I ever wrote concerned a little man and his wife who ran a tiny cigar, candy and pin-ball machine salon on Seventh Avenue South in New York.

The story was called "Day of Gold and Darkness" and years later I sold it and it was published in, I think, the *Yale Review* and later in the *Best Short Stories* of some year or other that I'm not going to reveal.

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*Robert Fontaine is one of the most widely published of essayists—and perhaps the SATURDAY EVENING POST's most frequent contributor. He is also highly esteemed for the deft touch of his short stories, novels, and plays. The Reader's Digest recently departed from its non-fiction policy to reprint one of his stories from the Atlantic.*

*Born in Canada of French and Scottish ancestry, Mr. Fontaine now lives in western Massachusetts.*

The story tells of Sam, who had a dream all his life that for one night he could go someplace clean and wood-smelling and spend a night with a lovely girl under a roof on which the rain beat singingly. Now, in middle age, filled with cognac he cannot afford, he believes, in the golden-copper sunlight of a Fifth Avenue afternoon, that he sees the girl he had dreamed of. He follows, half-certain she, too, will understand. Suddenly he sees his middle-aged face in a store window and he realizes the dream is dead, the girl is gone. The sun is behind the horizon and in a frosted purple twilight he runs home with groceries that spill all over. He is exhausted. His wife puts him to rest in bed and she tells him gently someone has asked them to go on the Hudson River Dayline next week. "That will be nice," he says softly, "with the leaves just coming out especially."

I know this is not a commercial story but the point is that I knew Sam well and one day he had looked at a long-legged girl going past the doorway and he had smiled wistfully without a word. From that I deliberately built the character.

Later when I wrote the surprisingly successful *The Happy Time* I drew, of course, on my childhood, my father and mother and a few relatives. But I did not put them down as they are. What I did was lie half-awake every night for months, going back as far as I could go in my childhood, editing out everything that was overly painful or not dramatic or aimless and inconsequential.

Many incidents I went over again and again. A scene where I was unjustly accused in grade school of writing an indecent note and for which I was punished anyway, became a chapter in the book. The incident kept changing in my half-dreams. My father emerged as more understanding than I think, perhaps, he had been. My mother became less understanding and all in favor of accepting punishment and bringing the damned incident to a close. Actually she had not done this at all, she had fought vigorously with the school principal. Yet my father and mother, in my mind, refused to remain static. They develop-

ed. They took on their own life, they reinforced their feelings almost of their own accord, toward a more dramatic and touching purpose. They maintained an integrity of their own and a life that often I could not control and did not want to.

My uncle Louis, (who also appears in a book of that title) came from many sources. I thought of a wild and unpredictable Irishman I had known in New York. I wanted a foil for my parents, one who would back me in any immoral venture and make it convincing. I thought of people I had known who had this bewildering way of making the worst things sound like the best, (and often discovering new values thereby). There formed in my mind, a rotund, red faced very articulate gentleman to whom I gave a couch to stretch out on most of the day and a water cooler of wine beside him from which to refresh himself. He came promptly to life. There were times when he clamored to take over *The Happy Time* and, in self-defense, I had to write a whole book about him. After which he promptly passed out and bothers me no more.

In a story, "If I Live to be Forty," recently sold to the *Saturday Evening Post*, there was a young boy who insisted on running away with the story I wanted to write. He was intended to be the hero but he was too much the hero. I knew the story was sound but I knew I had to find someone else who would not be so persistent. After some weeks of day-dreaming, there appeared in my mind a boy several years older, madly in love with a new girl in town. He insisted on putting himself into the story but he was much more willing to go along with me so that the plot would work out satisfactorily. The other little lad was game but he just did not understand the requirements of popular fiction writing.

Now I do not mean to say that an author can sit down with a can of beer or a bottle of Scotch and just wait. Not unless he married very well and has convinced his wife she should put everything in his name.

No. An author, (this author, anyway), must sit down daily, (and I turn out, Heaven help me, two or three stories weekly) and get an outline of a character, from memory, from observation, from newspapers, from anywhere. (That banker who pretended to hold up his own bank to see if everyone was on his toes and who nearly got shot as a result, is a fellow I have put down in the subconscious with the rest of the multitudes to work. Some day he will appear, assert himself and be in a quite different story. But he is there, waiting for his cue and meanwhile developing himself.)

Two characters, taken from life, who happen to be my elderly father and mother today, form the basis of a book going the rounds. It is filled with the strange, lovely, heart-warming and amusing things that can happen to people who are long past their allotted span and who yet manage to remain gay and hopeful, and, I might add, on very little income.

Now you would think two people whom I see every day for an hour or two would have characters quite plain to me. You would think after all the years of knowing and loving them I would be aware of every nick and cranny of their hearts. Possibly I am. But that has nothing to do with me as a writer. I have to take the incidents that happened to these people and enlarge and edit them.

Oddest of all, I have to take these characters I know so well, let them sink into my subconscious and wait for them to emerge as independent persons.

I cannot say, "My father will do this in this situation because he always has." No, indeed. I must place him in my half-dream world, thrust him into the situation and see what my-father-character does. And he often does things quite differently than I had expected him to.

**A character must have his own life. That is for certain. If he is your best friend, you still must guide him to the world of excitement and enchantment that dances unlimited in your mind and let him work out his truths there.**

Now I know that all writers are not alike, do not think alike and do not work or dream alike. But I contend, will it or nill it, every writer who has become sufficiently mentally trained as a writer, has a great deal of work done for him by the characters, the multitude in his subconscious. I dislike the term subconscious. What I really mean is that world of semi-controlled dreaming. Poor writers permit their characters to do the first thing the character tends to do, which is usually a stereotyped action. Good writers scold their characters for being unimaginative, and let these shadow people have a few more goes at it.

Perhaps if I made a writer called "you" we could clarify this a trifle. It is the most important part of writing. It cannot be learned. It can only be achieved. The growth of character in your mind is the only thing that will make good fiction. You must be sharp with him and firm but you must allow him a great deal of freedom, too; something like handling a growing girl.

Well, you are the writer. You are female because I am male, and it's more fun that way, as I recall.

You are competent but you lack that command, that poise, that sureness that comes with being professional. Still, you are a pretty good writer.

One day you see a man on the street. Say he is I. You notice he has a beard and looks past forty. Yet he has an odd look of mischievousness that intrigues you. He is quite smartly and yet modestly dressed. You like him instantly. You don't know why and it doesn't matter. You may never see him again.

You think he would make a good character in a story. The beard, the jauntiness, the good grooming and the mischievous look. You dream as you ride downtown on the bus. Is he married? Maybe. Why the beard? Non-conformist? Yet his clothes are exactly what a conservative tailor would dictate. What does he do for a living? Artist, writer? No. In spite of the mischief and beard he isn't quite that eccentric or the patient scrivener. A financier perhaps? Not rich. His car was four or five years old. Moderately well off. Trades in the stock market or works for a brokerage house. He could grow a beard without any trouble. People would say it made him look dignified. He would be his own boss or someone would tell him to shave off the beard in a small city like this where he is conspicuous.

You push this character down in your mind and let him go about his business there. Not his real business. You don't know that, or care any more.

That night or the next night, you are half-a-

wake and the character emerges. You imagine meeting him somewhere. You make the scene in your mind. It's at a formal dance for the Symphony Association benefit. You're an usher. One of the pretty girls chosen to stand around and look lovely and show people where the toothpicks are or help anyone who has passed out to a seduced couch.

There he is, dancing! Not just pushing about the floor, but dancing with professional skill. He dances several times with all sorts of elderly and awkward ladies but he almost manages to make them all seem light and gay. Oh, Lord, he isn't a dancing master, is he?

*(I swear to Heaven I am making this up as I go along, a very difficult feat because I have to let the characters play around in my mind while I write this essay simultaneously. No little feat, mes amis.)*

Your eyes catch his. You are standing near the punch bowl. He doesn't smile. He doesn't wink. He doesn't stare. But still his eyes linger long enough across yours to make you feel he had touched your hand. Odd!

You are beginning to fall in love with him. You hope he's not rich or famous or married.

You turn away almost jealously and go into the other room. While you are talking with a wealthy matron a friend of yours comes up and by the hand she has the bearded gentleman. She says, "Oh, Elvira, I want you to meet Paul Corby, Elvira Jones." You blush ever so lightly. You are not used to blushing. The introductions over he starts to talk. His eyes are bright. He grins. His voice is not deep as the beard would make you think, somehow. It's tenor and even and gentle.

He says, "That's a lovely gown." You didn't expect that.

You say, "Thank you. It came from Japan. My parents . . . it's Japanese silk. I . . ."

"I know."

"You aren't a fashion designer or some such thing?"

He laughs easily. "No. But would it frighten you if I were? You look positively frightened."

You laugh, now. "It's just well . . . what do you do?"

He looks solemn. "Ostensibly I run a department store. If you mean what do I do for a living, that's it. If you mean what do I do to be alive. I've been wondering that. There must be something more to it than running a department store. By the way, I saw you once at our exchange desk. You were taking back some lingerie. A negligee? It was . . . what?"

You blush again. You wished you didn't blush. It must make you seem awfully girlish and yet your head is filled with sophisticated and deep, warm thoughts. This is something. This warm and fiery. You can feel the magnetism three feet away.

"It was too sheer?"

He smiles so very slightly. "I gather you're quite young."

"It was also black," You say sharply.

He grins. "You should have kept it."

"Why?"

"Would you like to dance?" he asks, as if the negligee had never been mentioned.

When you dance you are surprised. He seems magnetic and warm and radiant and yet he doesn't hold you close at all. Nevertheless with a very

strong hand he leads you carefully around a jammed ballroom and it is all so light and casual and frictionless you would think you were walking down a lonely street.

*(I am going to stop now because I am getting so damned fond of these two I'll just go on and write a story about them.)*

**Do you realize all this just happened in my head . . . and could easily have been happening in your half-dream mind?**

But that is only today. Tomorrow these two will be working and thinking in your subconscious. Tomorrow, or next week, they will pop up again, rounder, more complex, more used to each other. Is he married? Is he divorced? Will he sell his store and start a new way of finding Life? He will tell you. She will tell you. Be patient. They are alive now, almost independent. They are going to be vital to each other one way or another. Let them live their lives a while in your heart and then go visit them.

(Here is a fragment that just came up to my thinking mind: He says, "I apologize for teasing you about the negligee. About being young I mean. It's nice to be young."

"I hate it."

"I mean it's nice for me, that you're young. Being young is always trying until you get much older."

You laugh at this puckishness and promise him another dance.)

What this proves is that once you train yourself for this kind of activity in your mind you often can't stop the characters from living. (Now go away, you two, and leave me alone. I'll see you later. In the *Saturday Evening Post*, I hope).

I hear you say, (Yes, I do. You don't realize how loudly you talk), that this gives you no plot. People can become complex and alive and vital to each other and just do nothing much about it.

This is true. But it is not true if you are anything of a writer. The bearded Paul may very well tell you he wants to go on running his store and not get involved with lovely girls half his age. But, believe me, you are not going to let him.

Sooner or later he will say, "Look at the situation I'm in!" And you will cry gladly, "At last! Just what I wanted. Don't be worried. It's going to be fun."

"Will I get the girl?"

"I don't know. It's mostly up to you. I made you want her badly. Now it's up to you whether you get her or not. And up to her."

*You do this sort of thing day after day, and it's luxurious fun, you will be multitudes, too. You will contradict yourself because you will be so many people with so many conflicting hopes and fears. And yet the big I of your ego will control them all just as you control your relationships with any of your friends. Yet think of the friends you can have under your hat, Elizabethan rogues, Roman slave girls, Hollywood stars, stenographers, young garage mechanics, kings, trash collectors, schoolboys, and Senators! Thousands and thousands of them.*

You know, some years ago, when I found the multitudes in me and had not yet come to control them perfectly, I would overcome by one or the other. I remember while I was writing *My Uncle Louis*, there were nights when I drank as much wine as he did, chased women the way he did and delivered the same dialogue he would

have delivered and all much to my amazement and consternation because it was not like the "me" society usually sees at all.

I once spent a couple of weeks writing about a father who terribly needed and did not have his daughter's love and respect. He had been so lenient with her she told him point blank that it was his cowardice in not putting down his foot that had made her confused and often wild.

For those two weeks my own daughters felt the iron hand under the mink glove, for fair. They came in at midnight or else. They had dates Saturday nights only. Their allowance was trimmed.

As soon as the story was mailed off everything went back to the old way, to everyone's confusion.

Now a writer should control his characters and his children, too. But, as I said before, he must let them live for themselves to a great extent in both instances. I cannot bear a parent who has a long list of things out of a book written by a scientist that tells the parent every move to make as if the child were an internal combustion engine that needed only valves ground at the proper time.

I despise equally the author who starts off with Mary Brown and then makes a complete list of all her qualities, the color of her hair, the size shoes she wears and how much she weighs instead of letting her weigh what she wishes or wear the size shoe that she feels comfortable in or tint her hair the color she chooses. It's *her* life, isn't it?

**Oh, sure, you whine, but you have to suit the character to the plot. Wrong again. You have to**

**suit the plot to the character and when you can write freely and confidently you will find that characters make their own plot. They do what they wish, they dream their own dreams.**

Once I wrote a story about a young engineer, a middle-aged producer and a beautiful young actress. Career trouble had separated the engineer and the actress. Now the producer was in love with her. In the end the engineer was to come to his senses, knock off the greying maestro and marry the girl.

I tried hard. I tried a long time. I gave it everything I had. The producer kept shaking his mature and witty head and saying, "I won't give her up. I love her and understand her. He doesn't. He's a young All-American, razzle-dazzle puppy."

"I know," I pleaded, "but that's what people want."

"Well, they can't have it in this instance. I'm much more capable than you think."

I sighed. "I'll try it. It'll never sell."

I tried it. The producer got the girl. The young man was worsted. It was one of my first big sales and it sold to *This Week*.

**So be large. Teach yourself to contain multitudes. If you see or hear of or think of a character, place him gently in his vagueness in your heart. Call on him now and then. Get to know him. Then one day he'll be banging on your brain with one of the best stories you ever wrote.**

No year will ever be as delightful as the one in which you find you are no longer looking for characters, they are looking for you.

## **An Article a Day Keeps The Sheriff Away**

By J. CHARLES DAVIS, II

WRITERS have problems just the same as everyone else. One of the main hurdles to be jumped is how to keep eating while knocking out that deathless opus destined to be The Great American Novel.

Some writers solve this by taking part time jobs, on a newspaper if possible, or with any firm connected with writing or publishing. All too few writers have access to such jobs, unfortunately, and so take anything they can get. This is not too satisfactory, mostly because it leaves too little time for writing.

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*J. Charles Davis, II, has four published books to his credit; did the entire Pacific Coast angling section for Encyclopedia of Fishing (also put out in a cheaper edition, under another title). Contributed to several other fishing books, was reprinted in Outdoor Life's Anthology of Fishing Adventures and has had articles, short stories, etc. in more national and regional magazines, Sunday feature mags than he can remember. He now lives in southern California and writes a thrice weekly outdoor column for the Santa Monica Outlook.*

Even a part time job cuts into the working day and a full time job, eight hours a day, five days a week, for the 40-hour working week does not leave the writer much time for writing, and what is even worse, it leaves him pretty well fagged out and not exactly rarin' to get at the old typewriter. Besides which the taxes, withholding, old age, social security health and accident insurance, etc., clip quite a chunk out of the old pay check.

There is an easier, simpler way, or at least I have found it works out that way for me. Writing is a business, not a game. Nothing makes me quite so mad as to hear would-be writers refer to it as "the writing game." Writing is a business and every successful writer I know (I'm fortunate in knowing a lot of them) handles his, or her, work as a business.

If we are going into the writing business why not make it a paying business? Why go into two different kinds of business? What I am about to suggest may sound like a lot of work, but, compared to that part time, or even full time, job it is a breeze, and there is one thing you can say for it: it works.

It has worked for me all down the years, and it

still works. The answer is the article market. It is a big market and always hungry for odd and interesting facts, either in short (filler) lengths or full lengths where the subject matter warrants it.

The most important thing in this plan is to remember that if you are going to make the article market keep the pot boiling you must produce volume. Write and send out a single article every day. A single article, no matter how small, must go in the mail every day, 365 days a year.

This may seem like a tremendous undertaking. It may appall you. Actually it requires only one hour a day and is as simple as brushing your teeth, and like that daily routine, soon becomes a habit. One hour spent in writing, mailing and keeping a record of your article work is a lot simpler than putting in eight hours a day at some office or shop.

It has the added virtue, and this is important, of also aiding you to become a better writer. Now then, how to go about this plan?

A file with complete record of each article is a must; some of them will come back and must be sent out again, and again, but they will all eventually sell. Now the file will also give you a quick report on what you sold and to whom, thus avoiding duplication in submissions. Remember the same article *idea* usually offers several sales opportunities. Thus a short article telling, and showing via pictures, how to make a reflector for throwing light on a subject to be photographed, by means of covering an old checker board with foil brought sales from, (1) a photography magazine, (2) a Popular Mechanics type magazine, (3) a house organ from one of the larger foil manufacturers and, (4) a games manufacturing trade paper.

We could have let this die with one sale but we milked it dry. Our card record gives us the whole story, sale by sale, and don't think that baby sold the first time out to any of these possible markets. But it was well worth all the trouble and provided alot of beans and bacon, for a long time.

This is not an isolated instance. Our records show that most of our articles made several sales. Of course they were different articles; by that I mean each was especially written for a particular market and there was no duplication, and no complaints from any of the magazines. You must be very careful about this; never try and sell the same story to more than one magazine. Sell the idea to as many as will buy it, but write a different version of it for each and be sure not to duplicate pictures.

Thus if you plan on 365 articles a year it does not mean you must have 365 different subjects; you can probably cut that to at least one third as almost any salable idea will apply to many markets. Some will only offer a couple of possible sales while others will run much higher. You will get into the swing of this as you progress.

This is where your record of article sales will play an important part. You become familiar with the market, it needs and where what will stand the best chance of favorable reception. And, believe me, those checks coming in every day are mighty cheering to the weary writer, small though they may be.

Two major problems are going to worry the beginner in this field; where am I going to get the material and where am I going to sell it?

Both are very simple; article ideas are all a-

round you and markets are just as accessible. *Author and Journalist* prints a list of magazine markets in each issue. All of these are valuable to the serious article and/or filler writer because at some time they will fit a particular subject, one off the beaten path. Save them and consult them frequently.

Your local library stocks the magazines you will want to consult and they also have, or will get for you, any directory of books, magazines, newspapers and various publications. Don't worry too much about the markets; get your subject material listed by subjects, then take your list and break it down by market possibilities. This is where your filing system is important. Before you know it you will have a very valuable file of article material and this will come in mighty handy in your other writing.

Article material is all around us. If one is writing a book it is almost certain to require research and that will furnish an amazing amount of article material. I know from positive personal experience that this is a fact. I have never written a book that did not give me more article material than I have been able to use, and that means building a backlog of article data to turn to when in need of material.

As an illustration, I am just putting the finishing touches on a fish cook book that I have been working on, and off and on, for many years. Out of the research done on that one book alone I have enough material to write countless articles; in fact I am seriously thinking of doing another book on the oddities and strange facts connected with cooking, all learned while checking facts on this one.

Newspapers are an unending source of article material. Get the bulldog edition, first early edition of the morning paper, as it always is short on news and uses countless fillers and off beat articles to fill space. These are dropped to make way for more important matter in later editions.

If you live in a big city you may never have heard of the Farmer's Almanac, a veritable gold mine of article material. It is packed, crammed, jammed with unusual facts, enough to keep you writing for a long time. Amazingly interesting material that will open up hundreds of editorial doors.

Almost everyone you meet will furnish you with article subject material, if you are able to recognize it. I know a postman who is a conchologist, a collector of shells. He spends all his spare time at the sea shore and he corresponds with fellow collectors all over the world. Plenty of good material here, but that's not all. This wide correspondence started him saving stamps and there is another article.

These two subjects led me to clubs in the neighborhood I'd never dreamed existed, material for articles that appeared in local and state papers, regional magazines and I think I've a national magazine interested.

I do a thrice weekly column for a metropolitan newspaper. On the way to the paper I noticed a building housing a racing pigeon association. One night each week it was lit up like a church and cars of all kinds filled the parking lot, overflowed into adjoining streets. On a hunch I stopped, went in and introduced myself. My card carrying the fact I was a feature writer and giving some of

my connections was the magic passport; the welcome mat was out and I met a great gang of interesting people who spend a not-so-small fortune on a sport most of us have never even heard of. Not just one, but several saleable articles in that one.

That personal card is mighty important. On it list your name, address, phone number and your business, a feature writer. If possible list some of the more important magazines and papers you have appeared in and be sure to be prepared to back this up with clipping of some of your recent work.

I belong to the Outdoor Writers Association of America. I list them, other important clubs and organizations to verify my statements; I also list a number of magazines and newspapers for which I am writing, or have written.

Your subject can often be of real help in finding a market for your article. He will know of magazines, house organs and trade publications hungry for material that you would never otherwise hear of. These papers are usually small, do not pay too much (some times they surprise with a whopping big check) and are hungry for material about the business or industry your subject represents. Frequently he has been asked by the editor of some publication for an article but the mere thought of writing for publication scares the average person half to death. If he becomes sold on you, convinced of your ability, he may even ask you do a story for him. I've done many an article where the by line read "By Joe Doaks as told to J. Charles Davis, 11."

Some times this results in a double check, more often only one, the one the publicity seeking merchant pays you. However there are times when the editor also comes through with a check. I always take this up with my client, offer to turn the check over to him. I have yet to have the first one ac-

cepted it. He had usually pleaded he could not pay too much and so is glad to have you get the additional revenue.

These contacts always supply plenty of good pictures, a big help in selling your material. If you've done a good job you have made a friend of your client. He can suggest many other leads and, what is more important, you have an in with the editor-publisher of a business or trade paper who can, and probably will, give you additional assignments.

This could be elaborated into a far longer article than space permits, but you have the general idea; take it from there. Either put an hour a day into article work or make it full time; you could do far worse. I do not find that article writing hurts my feature writing; books, stories, etc. In fact I know it helps because the more writing I do the better writer I become. If I live long enough I might even become a good writer, but don't count on it.

One nice thing about it; when you get your check there are no deductions. It is for the full amount and you have to make your own income tax returns. All your expenses are deductible, and I mean all. Trips to gather material, supplies, books, magazines, etc., purchased for research. I bought a new portable typewriter to lug along with me on trips, fully deductible because I had to have it. I have lost many a story by waiting until I got home to write. Now I bat it out in the trailer, motel or hotel that same night and don't overlook details. Write it while it's hot is my motto.

If you do take up the article writing as a side line to keep the wolf from the door, and I hope you do, you will find it profitable, enjoyable, and maybe you can end by writing an article for *Author and Journalist*, quién sabe?

## EDITORS BOW TO KNOW-HOW

By DANIEL SMYTHE

WHY do poems get rejection slips? This is a question which has haunted many a troubled beginner poet in the act of receiving a thick return envelope. I would like to offer some answers to this important question, answers which come out of experience and (I hope) understanding.

Some years ago, I was given an extraordinary opportunity by an editor friend. He was the poetry editor of a famous daily newspaper, and he invited me to his office one day to look over the poetic offerings that poured in from every part of the world. The stacks of mail on his desk were

the result of several days' arrivals: he allowed himself to read poetry only periodically, in order to retain, he said, his sanity.

I looked at hundreds of poems. Some I skimmed through quickly, and others I read thoroughly. But as I read, several definite ideas came into focus; and my subsequent reading of poems of creative writing classes in college and elsewhere helped to substantiate, to a certain extent, what I am going to pinpoint as the three basic weaknesses of a large number of writers. Let us list and explain these problems in detail; and then let us offer some solutions . . .

**1. Lack of knowledge of the market needs.** Very few of the contributors had any idea of the requirements of the newspaper. I was appalled at seeing poem after poem that did not have a ghost of a chance of acceptance. Many of the poems were too long or in a form which the publication did not especially favor. Subject-matter often showed poor taste on the part of the poet. Every newspaper has certain limitations, and they should be recognized.

*Daniel Smythe has been appearing in the magazines since pre-college days and is now one of the best-known of living American poets. He is published in many popular and literary magazines and is author of a number of books. Educated at Union College and the University of Pennsylvania, he is a member of the faculty of Bradley University. He has appeared previously in *Author & Journalist*.*

**2. A tense, uneasy, self-conscious writing.** In many of the poems I felt a constant straining for effect; there was no relaxed writing, no inevitable, easy flow of words. The poet had put a great deal of labor into the writing, it was true—but the labor was apparent. The rhymes were forced. The meter was unscannable in some cases, and one was forced to wonder if the writer had any knowledge of the technique of his craft. But the tension was the most important part to note. It was clear that the poet was conscious every moment that we was writing a poem and that he had himself in mind at all times. There was a prominent use of the letter "I".

**3. A complacent, self-satisfied attitude.** I had to read between the lines of poems to get this idea, but it was not difficult. Too many of the poets were cautious and smug; or, as Robert Frost said, they were unwilling "to go the whole hog" in the writing. They were holding back the best that was in them. Let us face it: they were too lazy or too self-satisfied to study a book or listen to the advice of competent critics. Rationalizers all, satisfied with their own errors, they sent in their fuzzy and wordy offerings, and even when they received the inevitable rejection slip, it was probably with the feeling that the editor was in the wrong, not they.

Those were the ideas that came to mind as I read poems on that day in an editorial office. I venture to say that many editors have the same opinions. But my intention is not to berate but to improve by constructive criticism. What are the solutions to these three large problems?

The answer to the first is fairly easy. The writer should not waste postage by making vain stabs in the dark with unacceptable offerings. He should never send out a poem without first reading the publication. He should take into consideration such items as length, type, occasional verse, free verse, reader-appeal, and so on. He need not write *slanted* poems; but he should at least know that what is acceptable for one may not be acceptable for another. Thousands of dollars worth of stamps and envelopes and paper must be wasted every year because of this ignorance.

The second point is harder to tackle. Tension and unnaturalness may be a conditioned part of the personality, but there is no reason why this cannot be rectified. One way is to indulge wildly in some "relaxed" writing or experimentation. Throw caution to the winds, and let the words fly as they may—for one's own fun and relaxation. For example, why not try some 'stream of consciousness' writing and see what happens? As a sample, I offer something which I wrote in two minutes without effort and little thought. It means nothing, of course, but at least it is relaxed. I started with an object in the room . . .

**Flowers in the room and the sending of stems into air as the path of the sunlight whirls hurtles cries against blades of glass and the books in the wall bisecting the leaves of the sun and the best colors the greens, reds, blues and the method of the talking print swinging over on the light-path the sound clawing at the window squares the believing days praise with the way wind following free . . .**

Foolish? Yes, but the point is that it is *not* tensed; it is not strained, not cautious, not labor-ed. A little practice will enable a person to write

like this all day if he wishes. Some of its lack of strain may rub off on his REAL work when he comes to write it.

Experimentation in irregular lines is good, also. Don't be afraid of free verse or lines of varying lengths—two words in one line, a dozen in the next. Please understand that your purpose is not to write like an obscure modernist but to be able to loosen up, relax, dispense with that stiffness in writing which makes the poetry editor fume.

The third point has to do with self-criticism. A writer should never be satisfied with his own work or harbor the delusion that he is a misunderstood and neglected genius. Rejection slips from many editors should convince him of the contrary. The only answer is to be severely self-analytical, and NOT to accept easily the plaudits of well-meaning but incompetent 'friends.' We love to accept praise; we tend to resist unpleasant though helpful criticism. If we remember this, we may get away from our smugness and self-satisfaction. (Confidence, we like to call it). We may stop rationalizing our rejection slips, and we may be able to face the truth—which is, we haven't learned technique, markets and weaknesses.

Any kind of writing is a hard row to hoe. Poetry-writing is one of the most difficult, but untold thousands of people do not dare to risk the task of making themselves better than average poets. They are content to sit back and ignore the essentials of study, careful thought and self-criticism. It is for that reason that storms of incompetent work buffet against the editorial doors in vain. I saw all too clearly the evidence of this in an editorial office on that particular day. My final thought when I turned over the last batch of poems was that the best poets had supplemented their talent with the know-how, the drive, the will to work—and they had been the acceptable ones.

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## CONTEST

*World Outlook* is celebrating fifty years of publication by offering nine cash awards to poets, writers, and scholars; to interest writers of ability in the subject of missions and to secure top grade material for their pages. For Best Missionary Hymn: \$250, first award; \$100, second, and \$75, third. Verses must be original and unpublished. Words must be a singable tune in the *Methodist Hymnal*. Entries must be received by Feb. 1, 1960. The Best Missionary Story will receive a \$250 first award; \$100, second and \$75, third. Manuscripts are not to exceed 2,000 words, must be unpublished, true human interest story about world or national missions. Entries to be in by Mar. 1, 1960. The Best Essay on Philosophy of Missions will be granted a \$250 first award; second award, \$100; third award, \$75. Entries must be received by April 1, 1960 and must be an original, unpublished exposition of a philosophy of Christian missions. Address all entries or inquiries to The Editors, *World Outlook*, 150 Fifth Ave., New York 11, N. Y. After Nov. 1, 1959 to a new address: Thirteenth Floor, 475 Riverside Dr., New York 27, N. Y.

# A PLOT, IS A PLOT, IS A PLOT

By ZACHARY BALL

SIXTEEN years ago when I began trying to write salable fiction, *Author & Journalist* was my guiding light. So it is always a pleasure for me to "feed the kitty" so to speak, for other beginning writers, by now and then turning out an article for *A&J*.

I learned a lot from the articles in *A&J* in my fledgling days, but I didn't do it by reading them. . . . sounds silly, huh? Well, I didn't. I learned by STUDYING the articles. HOW did I study them? By copying them. By copying them again. Sometimes I'd type an article three or four times.

You see, there are two things you must have to become a selling fiction writer—a creative mind and a knowledge of the craftsmanship of fiction writing. The former God must give you, the latter you achieve by hammering knowledge into your subconscious, to be drained off and onto your typewriter later. You do it the way you learned your multiplication tables in school—(or did you? I never did.) Anyway, what is it you're seeking when you read an article in a writer's magazine? Knowledge. So, since we all know that we learn a thing more quickly and more thoroughly if we put it on paper—well, that's why I COPIED the article in *A&J*. And you too can take a long step toward learning the craftsmanship of fiction writing by TYPING OUT THE ARTICLES IN THE WRITER'S MAGAZINES THAT YOU FEEL GIVE THE ANSWERS TO YOUR PARTICULAR PROBLEMS.

In planning this article as a piece on plotting, I thought it might be helpful to those of you who are interested in learning to write youth stories to compare the plotting of youth fiction and adult fiction.

The first ten of my writing years were devoted to adult fiction, the past six years have been not entirely, but largely in the youth field. I do not write children's stories, but for young men and

women in the high school group. And such stories are only a cut below adult fiction.

In these past six years, in addition to a considerable number of youth short stories, I've had eight youth novels published, with two more scheduled for publication. I could take any one of those books and in one draft convert it to an adult book, simply by giving the story a fuller body, writing more deeply into my characters, making the plot a bit more intricate and adding sex. Of these changes, the plot changes in every case would probably be the least important.

The reason for this is that a plot is a plot, whether it is for readers of six or sixty, whether it is a short-short or a thousand-page novel. You've heard and read that there are only a given number of plots. I've heard it all the way from six to thirty. In my opinion there is but ONE: And if you don't already know what it is, I can tell you in a sentence. SOMEONE (preferably your main character) MUST WANT SOMETHING, WANT IT DESPERATELY, AND STRIVE DESPERATELY TO GET IT BY OVERCOMING ALL OBSTACLES, AND FINALLY GETTING IT. It's as simple as that.

So, in adult fiction we have our main character want something that a man or woman of his or her type would want. In youth fiction we have our boy or girl want what a teen-age boy or girl would want. Then we put obstacles in the way, have the main character surmount them, and end the story logically.

When plotting for boys of less than sixteen years, I usually give him a pet of some sort. This is a good gimmick. Pets are always appealing to youngsters, and they like to read about someone who has one, ANY KIND OF A PET. I've given my protagonists pets ranging from turtles to bulls. The psychological reason for youngsters liking pets is, of course, the fact that pets never make like teachers or parents; never scold or give orders. So if my youth story is aimed at any age below sixteen I give my main character a pet, if aimed at older boys I make the pet a motorcycle, a jalopy, a motorboat etc. etc. If aimed at boys past twenty-one, I make the pet a blonde, or maybe a redhead.

But the plot I never change. Your hero must WANT SOMETHING. MUST TRY DESPERATELY TO GET IT. AND DO SO IN SPITE OF ALL OBSTACLES. (I never write stories with unhappy endings—I like to sell what I write).

I know you've read all this before, but what else can I tell you when there's nothing more to

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*Zachary Ball retired from show business, at 45, and began writing fiction, serving his apprenticeship in the western pulps. He has been writing fiction for 16 years. His twelfth book is scheduled for publication early in 1960. Ball has sold to 36 markets in the U. S.; sold reprint rights in the Scandinavian countries, England, Germany, France and Australia. Magazine sales have ranged from the western pulps and youth magazines to Saturday Evening Post, Colliers, Esquire and others in the slick field. He now lives in Miami, Florida.*

tell? You may say, yes, but I can't get started. How do you get started plotting a story? All I can do is tell you how I do it. At the beginning of this piece I told you that to be a fiction writer the Almighty must have given you a creative mind. If you can't dream up a plot you just haven't got it. In which case I'd suggest trying to learn how to write non-fiction. It can be a lucrative business. But back to the way I plot a story, it goes something like this:

My first step, usually, is to think up a situation plus a setting that I GENUINELY WANT to write about. I think this is important. If you don't WANT to write up a certain situation or place a story in a particular setting . . . then why do it? I claim you can't do it with much enthusiasm.

Let us say I want to write about a group of Texans making a cattle drive up the old Chisholm Trail (See my book, *NORTH TO ABILENE*, to be published in 1959.) Or about a boy who accidentally kills his father, and I want to show the effect of this upon him. (My book of *KEP*, to be published early in 1960) Or maybe about a boy of fifteen, the son of a GI killed in France in World War Two who goes to visit the grave of the father who died before he was born.

Let's follow through on this last one, as it is a bit tougher than the other two. The reason it is tougher is because it's a short story and because it is a type of story in which it is difficult to build obstacles for the hero to surmount. If I'm giving the impression here that short stories are harder to write than book-lengths it's because they are, for me. For you they might not be.

Next I decide from whose viewpoint the story can best be told. (Viewpoint is one part of the craftsmanship of fiction writing that can best be learned by WRITING). I decide that this particular story can best be told from a viewpoint other than that of the boy. The reason is that, as I see it, the boy himself is going to be as much the SUBJECT of the story as his problem and his obstacles.

Since the story is going to begin with the boy having arrived at the military cemetery in France, who will this viewpoint character be? There are attendants there, of course. But I see this boy as an unusually sympathetic character, which stems from his mission of making a pilgrimage to his father's grave. And the viewpoint character must FEEL sympathy for the boy in order to make the reader feel it. So would one of the attendants, who see people coming every day to visit the graves of loved ones, feel sufficient sympathy for this boy as to be a good viewpoint character? Hardly. Then who? How about an American whose background in his youth was similar to this boy's background? Sounds okay. But how come he is here? Not on the same mission . . . too coincidental. How about making him a magazine writer doing a series of articles on the military cemeteries in foreign lands where American boys are buried? Again it seems okay. So here we go.

Now comes the matter of the main character's WANT. We know that he wants to see his father's grave. But would that desire be strong enough in a fifteen-year-old boy to make him work and save his money to make such a trip? The answer is no. And we DO want him to have made sacrifices in order to make this trip—(obstacles to

his WANT).

Well now, what about his mother? She would have wanted to make the pilgrimage too, of course. Say—here's a gimmick! Let's suppose it was the mother's desire to someday make the trip to France to see her husband's grave, and over a period of fifteen years the desire almost becomes a fetish, because she had been so terribly in love with her new husband when he went away to war. So the mother has drilled it into the boy's mind since he was very small that someday they'll go to see his father's grave.

Hold it! This has to be complicated somehow—(obstacles again). To make the thing more difficult for the boy, let's say the mother has died, thus leaving the boy to make the pilgrimage alone. To make this as difficult as possible for him, let's make him a boy from back in the hill country who finds just going to a large town a frightening experience. Thus a long trip by plane to a foreign land would be a real problem for him.

But, we've still got to have stronger obstacles than the ones mentioned for they are "flashback" complications or obstacles, because the story opens with him already at the cemetery, remember? So now we want a real MAJOR obstacle. And with only two people to create it . . . hmmmm. How can it be done? Well, let's say that no person creates it. Let's say the boy's one big obstacle is in his mind. (A strong emotional problem is always good in adult stories, but should be avoided in youth fiction.)

The boy's emotional problem could be indecision. Let's say that ever since leaving home to make this trip he has been torn between a desire to see his father's grave and to keep faith with his mother and, a cold, dreadful, sickening indecision as to whether he really should have come or not. And since arriving at the cemetery he has been fairly paralyzed by that indecision. He just can't bring himself to go look upon the grave. We have the viewpoint character figure out what ails the boy, and solves the problem for him.

I know . . . I know! There is a rule in fiction writing that the main character MUST SOLVE HIS OWN PROBLEM. But like all rules, there can be exceptions. The setup of this particular story demands that someone else solve the boy's problem. And since we have but one other major character, he's the logical one to do so.

What's that? How does he do it?

You figure it out. And then if you care to, you can compare your solution with mine by reading the yarn, titled "A Pilgrimage," in a forthcoming issue of the *S. E. Post*.

And this then, lads and lassies, is as clearly as I can explain how I start to plot a story, and follow through on it. YOUR SITUATION AND BACKGROUND . . . YOUR CHARACTERS . . . THEIR GOAL OR GOALS . . . THEIR STRUGGLE TO ATTAIN IT . . . AND FINALLY ATTAINMENT. Forgive me if I've made it sound easy . . . it isn't. But it can be done . . . by you.

And remember, you can better learn from the articles in the writer's magazine if you COPY and STUDY them instead of merely reading them. So are you or are you not going to copy this and other articles that you feel would be helpful to you? Are you a typewriter author or an armchair author? Guess which one makes the most sales. I wish you luck.

# Pretest Your Article Ideas

By CLAY SCHOENFELD

**F**AILURE to pretest ideas results in more wasted motion and talent in my writing classes than any other single factor. Year after year I see students spend hour after hour in researching and writing certain topics when a moment's sound reflection would have told them they were spinning their wheels on subject matter that didn't stand a chance.

In short, do you pretest your article ideas to cull out those with no SA (that's sales appeal)?

Here's an SA test to which you should subject every feature story idea:

## Does Your Idea Have a Definite Handle?

A good feature story idea is not simply a broad topic. It is a sharply defined aspect of a larger subject which will have a definite point of impact on your readers in a particular way that you can state and document clearly.

For example, to say, "I'm going to do a feature article on Abraham Lincoln" is not to come up with an acceptable idea. Such a subject is too broad, too unmanageable, too fuzzy. You have to work on an idea like that, define it more sharply, take some attitude toward it, give your readers a "handle" on it.

If you say, "I'm going to do a feature article on Captain Abe Lincoln's brief career as a soldier in the Blackhawk War," then you're beginning to arrive at a subject with a definite handle. But you've still got some tailoring to do. Let's say your handle will be the fact that Abe was like all GI's before and since—a reluctant volunteer who spent more time fighting boredom than he did fighting Indians and yet who looked back fondly in later years on his days of soldiering.

Now you've got a subject.

## Can You Envisage a Market for Your Idea?

We're talking here about writing for readers, not merely for self-expression. If you can't get into print you can't reach readers. So your ideas have to have SA in a literal sense—the distinct possibility of being accepted by an editor somewhere.

You just can't judge a feature article idea in the absence of a market concept. If you can't match your idea with a definite market you haven't got a practical subject.

Does our article on Captain Abe Lincoln pass muster? Well, we could play up the route Lincoln trod, and the feature section of any large newspaper in northern Illinois or southern Wisconsin is a definite possible market. We could play up the fact that Abe was the prototype of the modern National Guardsman or Army Reservist, and the

Guardsman or the *Army Reservist* becomes a possible market. Play up the details of the campaign in which Lincoln served and *Army* may want to take a look.

## Is Your Idea Fresh?

Check the *Reader's Guide to Periodical Literature*. If your subject has been recently and amply covered, drop it. It's not fresh. It's been used and reused. It's no longer news. Unless, that is, you can come up with an unexploited handle.

If your idea is fresh now, will it still be fresh by the time it's printed, or is its news peg too fragile?

Perhaps your story is virtually timeless provided you can come up with a seasonal angle. Such is the case with our Captain Abe article. Here is a story which in a sense has been told and retold for generations, yet one which will retain a certain appeal so long as the name of Lincoln endures.

Suppose we time our piece to coincide with Lincoln's birthday, with Armed Forces Day, or with the 130th anniversary of Lincoln's induction into military service. Then we've given our idea freshness.

## How's Your Background Material?

Do you have access to plenty of references and authorities on your idea, or are you stuck with only one limited source? Can you exploit your sources in time to meet your deadline?

There's simply no point in trying to handle an idea—no matter how sound it may be otherwise—which is essentially beyond your ability to document with complete, unified facts and colorful incidents and anecdotes.

Or perhaps you have so much material that you'd be better off splitting the data and developing a couple of articles.

Some of us could find material for the Captain Abe article, some of us couldn't, and some of us could write a book on it.

## Can YOU Handle the Project?

Take a good long look in your mirror. Is your idea within your grasp, or is it really outside the range of your experience, abilities or stature?

Don't sell yourself short, by any means, but on the other hand, there is nothing so disastrous to the beginning feature writer as to tackle a champagne project on a soda-pop capacity.

How much more satisfying—and practical—it is to begin by breaking into print via the feature section of a nearby daily newspaper than to collect rejection slips from the *Atlantic Monthly*.

For example, instead of trying to make a *Saturday Evening Post* piece out of Captain Abe, I cut it down to my size and contributed it to the *Army Reservist*. You can see it in the February (1959) issue if you want to.

Well, that's how you pretest an article idea. If you can answer favorably to each of the five questions, you've got an idea with real SA, and you can start planning how to slant it sharply to the market of your choice.

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Clay Schoenfeld, University of Wisconsin journalism professor and feature writer, is author of *Effective Feature Writing*, to be published by Harper's in the fall of 1959.

## Poetry Society Federation

Two years ago the Louisiana State Poetry Society contacted the presidents of all other state poetry societies whose names and addresses could be obtained, in regard to the formation of a national association, or affiliation, of state poetry societies, each self-governing, which would have at least yearly meetings, with officers from all sections of the country, elected by authorized representatives from each participating group.

The objectives would be: a better acquaintance of poets, poetry lovers, and friends, with resulting fellowship among them, from personal contacts at meetings, and through the exchange of bulletins, poetry journals, year books, and anthologies, where these are published by the state groups; a national magazine to whose editor such publications would be available, and which would contain news of members and organizational activities, as well as the best poetry obtainable from these sources, and articles of a nature to stimulate the creative spirit; the inauguration of a fine prize program; and other advantages which will become apparent as the society grows and develops.

Upon finding how few state poetry societies were in existence, we decided to await further developments, especially as some were reported to be in process of formation. Now we feel that the time has come to actuate this coordinating movement. And we hereby extend an invitation to all state poetry societies to send three delegates, (and any other members who may be interested in attending as visitors) to an organizational meeting to be held here in Baton Rouge, October 9 and 10, 1959, with the Louisiana State Poetry Society, the sponsoring organization, acting as host to the poets of the nation.

The day following, October 11, we will hold our annual state meeting and celebration of Poetry Day, and all are invited to stay over for this event.

Where societies are unable, because of distance or other reasons, to send delegates, a letter could be sent signifying desire to be a part of the organization.

Further details as to programs, and times and places of meetings during the two-day period will be available later to all who express interest.

Come and further the cause of poetry by making this dream a reality.

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## Conferences

The Avalon International Poets' and Editors' Conference will be held at the Hotel Wellington, Seventh Ave. at 55th St., New York City, Oct. 10, 11 and 12, 1959. For poets (advised by poetry editors and publishers) and will give personalized attention to every possible problem that confronts the poet in his career. Registration fee is \$10. First Prize: free publication of 150 volumes of a 32-page (600 line maximum), brochure of unpublished poetry. Any verse form or subject matter, but themes should be timely, original, dynamic, lyrical and free from contrived obscurity, sermonizing, obvious propaganda and prosiness. For additional information write Lilith Lorraine, Alpine, Texas.

- A&J -

The Comedy Workshop, founded in 1945 by the National Association of Gagwriters, will hold "Open House" for comedy writers and performers visiting New York City, every Wed., Thurs. and Fri. nights, 8 to 10 p.m., at 225 W. 46th St., New York City, from Sept. through June. The meetings are designed to be educational, informative and entertaining, focusing attention on merchandising and marketing the talents of creative writers and performers in the Seven Laffing Arts: Radio, TV, Stage, Cartoons, Literature, Music and Dance. Any further information may be obtained by writing George Q. Lewis, 360 First Ave., New York 10, N. Y.

## Last Minute News

*Stained Glass*, 2690 Amman St., Pittsburgh, Pa., is a quarterly devoted to the craft of painted and stained glass. It is published by the Stained Glass Association of America. J. G. Lloyd is editor.

Articles are desired on various aspects of stained glass, especially that produced in the United States. Technical, literary, historical, and artistic subjects are acceptable. Of special interest are illustrated stories of stained glass windows in churches and other buildings.

There is no payment, but the magazine offers an outlet for photographers, designers, architects, and others interested in the field.

- A&J -

*The White Dove Review*, 2733 E. Fourth St., Tulsa 4, Okla., is a little magazine carrying avant-garde fiction, poetry, graphics. While publishing the work of such established authors as Kerouac and Ginsberg, it welcomes work from new writers. Ron Padgett is editor.

- A&J -

Pines Publications, Inc., has moved into new offices at 355 Lexington Ave., New York 17. This firm publishes Popular Library paperbacks and also *Screenland* and *Silver Screen*.

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**MILDRED I. REID, Literary Critic**

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# WRITING FOR Specialized Magazines

THE majority of specialized magazines have a comparatively small circulation; the more highly specialized, the smaller the circulation.

Writing for specialized magazines requires the highest possible degree of accuracy. The people who read these magazines are generally well versed in the subject matter, and regard inaccuracies as almost a personal affront. I published an article once on narrow gauge railroads that had but one minor detail in error; the ensuing letters from students of the historic narrow gauge really took me to task.

Most editors of these specialized magazines can spot in a hurry whether or not you know your subject. The editor will occasionally check a detail, but quite often they will rely on the author to be authoritative.

If they feel that you are not fully aware of your subject matter, no matter how well done it is, a rejection slip is in the mail. And heaven knows there are enough of those things cluttering up the mail now. The specialized magazine market is a good field for beginning writers to sell, because most of us have a particular subject that we are interested in ourselves . . . fishing, yachting, hunting, arts, antiques, wood turning, teaching, etc.

Rates paid by the specialized magazines vary from the top to the bottom of the word rate. The following list indicates the rates are generally moderate.

The letter in parentheses indicates the frequency of publication, the figure following means copy price. (M-25) . . . monthly, 25 cents per copy.

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**Motion Picture Magazine**, 67 W. 44th St., New York 36. (M-25) Sharply angled stories on established stars; highest writing standards demanded. Jack J. Podell. High rates. Acc.

**Movie Life**, 295 Madison Ave., New York 17. (M-25) Intimate interviews with screen, record and TV personalities. Angled stories. Informal, candid black and white layouts. Barbara Janes, Editor. Good rates. Pub.

**Movie Mirror**, 441 Lexington Ave., New York 17. (M-25) Fresh, exciting stories about the top movie stars. Interviews on specific phase of a movie star's life also acceptable. Feature stories must be new and exclusive. Also uses third person articles about the movie stars on unusual ideas. Exclusive picture sets. Length 1,500 words. Richard Heller. \$100 up. Acc. Query.

**Movie Stars TV Close-Ups**, 295 Madison Ave., New York 17. (M-25) Articles on motion picture personalities to 1,800 on assignment only. Joan Ketchum. Reasonable rates. Pub.

**Photoplay**, 205 E. 42nd St., New York 17. (M-20) Personality features on Hollywood stars, 3,000. Candid photos of stars. Almost all stories are assigned to avoid duplication, and there is a very limited freelance market. Evelyn Pain. Open rate. Acc. Query.

**Theatre Arts**, 205 W. 45th St., New York 36. (M-50) Articles on the theatre and associated arts, 500-1,500. Most material written on assignment. Byron Bentley, Editor and Publisher. Pub. Query.

**TV and Movie Screen**, 441 Lexington Ave., New York 17. (M-25) Articles with a kick; warm personal stories about the top stars of television and motion pictures, with emphasis on those stars who are the favorites of teen-agers. Also uses exclusive picture stories. Stories must have a new slant; may be interview, byline, or third person. Byline stories by the stars with signed releases. Maximum length, 1,500. Richard Heller. \$100 up. Acc. Query.

**TV Picture Life**, 441 Lexington Ave., New York 17. (Bi-M-25) Personal and exciting interview stories about the most popular stars on TV. Feature stories must be new and exclusive and lend themselves to pictures. Also straight third person articles about the stars if the idea is an exciting one. Exclusive picture sets. Maximum length, 1,500. Richard Heller. \$100 up. Acc. Query.

**TV Radio Mirror**, 205 E. 42nd St., New York 17. (M-15) Radio and TV fan stories, 1,500-2,000. No unsolicited MSS. read; query before submitting. No poetry published. Ann Mosher. \$150 up, according to merit. Acc.

**TV Star Parade**, 295 Madison Ave., New York 17. (M-25) Interviews, 1,600-1,800 words, with TV talent, photo layouts, on assignment only. Diane Lurvey, Editor. Reasonable rates. Pub.

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**The Spinning Wheel**, Taneytown, Md. (M-30) Essays and articles, especially documented material of interest to the collector of Early American antiques, including identification features, brief history, etc. Photos. Copy of magazine available to prospective contributors. Marjorie M. Smith. Features \$1 an inch, other material in proportion to its importance. Acc.

### Armed Services

**Air Force Magazine and Space Digest**, 17th St. and Pennsylvania Ave., N.W., Washington, D. C. (M-35) A limited number of articles on military aviation, current and historical, 2,000-3,000. Cartoons. John F. Loosbrock, Editor. 3c-5c. Cartoons \$5-\$15. Acc.

**Army Magazine**, 1529 18th St., N.W., Washington, D. C. Original articles, translations—military subjects. Lt. Gen. Walter L. Weible (ret.), Editor; John B. Spore, Executive Editor. 2 1/2-5c. Pub.

**Leatherneck**, P. O. Box 1918, Washington 13, D. C. (M-30) Fiction, humor, articles to 3,000. Must have strong Marine slant. Shorts to 1,500. Colonel Donald L. Dickson, USMC. 6c a word to \$200 a story or article. Acc.

**The Marine Corps Gazette**, Box 1844, Marine Corps Schools, Quantico, Va. (M-30) Professional military, Marine Corps, naval, air articles, illustrated, with emphasis on amphibious warfare—1,000-5,000. Lt. Col. T. N. Greene. 3c-6c. Acc.

**The National Guardsman**, 100 Indiana Ave., N.W., Washington 1, D. C. (M-25) Military (Army and Air Force, not Navy, Coast Guard, Marine) articles 500-3,000. Military cartoons. Allan G. Crist. 3c up, cartoons \$7.50. Pub.

**Our Navy**, 1 Hanson Place, Brooklyn 17, N. Y. (Bi-M-25) Articles with strong Navy enlisted slant; must entertain or inform U. S. Navy bluejacket. Frank Uhlig, Jr. Payment about 1c a word. Pub.

### The Arts

**Dance Digest**, 376 Almaden Ave., San Jose 10, Calif. (M-35) Articles 1,500-2,000 words on various phases of ballroom, ballet, and tap dancing. Human interest and interview type material on well-known dancers, choreographers, etc. Gordon Keith, Editor. \$7.50-\$12.50 an article, occasionally more.

**Dance Magazine**, 231 W. 58th St., New York 19. (M-50) This is not a fan book, and articles about the dance and dancers must be well informed. Much interest in photos, also. Lydia Joel. About \$30 an article, photos \$5-\$10. Pub. Query.

**HiFi 1 Park Ave.**, New York 16. (M-50) Features on use and enjoyment of high-fidelity equipment. Personality stories with emphasis on classical or jazz recording personalities. Photographs. Little fiction. Oliver P. Ferrell. 6c-8c, photos \$10-\$20. Acc.

**High Fidelity Magazine**, Great Barrington, Mass. (M-60) Articles to 3,000 on music, musicians, sound-reproduction, and allied subjects connected with the listener's art. Roland Gellatt, Editor. Payment arranged for on acc.

**The Horn Book**, 585 Boylston St. Boston 16, Mass. (Bi-M) Articles on children's books and reading and on outstanding children's authors and illustrators. Ruth Hill Viguers. 1c. Pub.

**Musical America**, 111 W. 57th St., New York 19. (Semi-M-30) Articles dealing with serious music subjects. Ronald Eyer. Query.

**Musical Courier**, 119 W. 57th St., New York 19. (M) Reviews and important news of international music, ballet, opera, radio and television. Photos. Mrs. Lisa Roma Trompeter, Ed. Payment up to \$25. Pub. Query.

## Astrology

**Astrology Guide**, 441 Lexington Ave., New York 17. (Bi-M-35) Non-technical and technical articles on all phases of astrology; material in which astrology is shown as a guide to help people. Average length, 1,500. Dol Lee. 1c-1½c. Before pub.

**Your Personal Astrology Magazine**, 441 Lexington Ave., New York 17. (Q-50) Astrological articles helpful to the individual reader. Average length 1,500-2,000. Dol Lee. 1c-1½c. Before pub.

## Crafts, Mechanics, Hobbies

**Contest Magazine**, Upland, Ind. (M-50) Instructive articles on how to win prizes in specific contests or specific types of contests. Interviews with winners. How-I-Won stories. Hugh Freese. ½-1c, photos \$2 up.

**Craft Horizons**, 29 W. 53rd St., New York 19. (Bi-M-75) Articles on hand-crafts, including ceramics, jewelry, weaving, textile printing, glassblowing, leatherwork, woodworking, and design for professional craftsmen. Research must be original and comprehensive. Conrad Brown. \$30 to \$50, photos \$5. Pub.

**Electronics World** — 1 Park Ave., New York 16. (M-25) Technical and semitechnical articles dealing with hi-fi, audio, radio and television servicing, radio amateur, and electronics in general. Short and featured length articles of interest to the radio amateur operator, especially needed. Constructional articles on all classifications occasionally desirable. Diagrams need only be in pencil. Good photos required. No fiction, poetry, cartoons, or publicity puffs. 100-3,000 words. Oliver Read, Publisher. 3c-5c, including photos and diagrams.

**The Family Handyman**, 117 E. 31st St., New York 16. (Bi-M) Subject matter: home improvement, repair and maintenance, of interest to do-it-yourself homeowners. Photos of work in progress and/or finished glamour views of basements, attics, terraces, built-ins, playrooms, kitchens, etc., that can be used with the how-to stories. Morton Waters, Executive Editor. 5c, black-and-white glossy photos \$7.50 up. Pub.

**Flying Models**, 215 Fourth Ave., New York 3. (M-35) Articles and fiction dealing with model aircraft—use, construction, operation—to 1,500 words. Photos, single and story. Prefers submission of theme or rough draft for consideration. Bob Burros. To \$125, photos \$5. Acc.

**Mechanix Illustrated**, 67 W. 44th St., New York 36. (M-25) Feature articles about mechanical and scientific developments, inventions, etc. Especially interested in success stories of small businessmen with an unusual consumer item or service. How-to articles about projects readers can build. Cartoons. Photos. William L. Parker. To \$400 an article, pictures average of \$10. Acc.

**Model Airplane News**, 551 Fifth Ave., New York 17. (M-25) Model airplane construction articles 1,500. William Winter. Varying rates. Pub.

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**Model Railroader**, 1027 N. 7th St., Milwaukee 3, Wis. (M-50) How-to-do-it articles on scale model railroading, written by model railroaders. Photos. Paul Larson, Pub. Query.

**Popular Electronics**, 1 Park Ave., New York 16. (M-35) Articles on construction of electronic gadgets, receivers, hi-fi equipment, etc., 500-3,500 words. Fillers. Cartoons. Photographs. No fiction except by experienced writers in the electronics field. Vin Zeliff, Managing Editor. Varying rates for text, cartoons \$7.50, photos \$7.50. Acc.

**Popular Mechanics**, 200 E. Ontario St., Chicago 11. (M-35) Illustrated articles on scientific, mechanical, industrial discoveries, human interest and adventure elements, 300-1,500; fillers to 250. How-to-do-it articles on craft and shop work, with photographs and rough drawings, and short items about new and easier ways to do everyday tasks. Roderick M. Grant. 1c 10c, photos \$5 up. Acc.

**Popular Science Monthly**, 355 Lexington Ave., New York 17. (M-35) Features dealing with motor cars, aviation, home building, and similar subjects. How-to articles for men with an interest in science and mechanics. Short material for various departments. Photo layouts. Nearly all material must be highly illustrated. Howard G. Allaway. Acc.

**Radio-Electronics Magazine**, 154 W. 14th St., New York 11. (M-35) Articles on high fidelity, TV, industrial electronics, and radio servicing; new developments in electronics slanted at the TV technician or advanced experimenter. Fiction rarely—"lost fiction printed was a series of love stories illustrated by electronic schematic drawings." Verse, fillers, cartoons, photograph—only if on technical electronic subjects. Fred Shunaman, Managing Editor. Varying rates, cartoons \$15. Acc. Query.

**Railroad Model Craftsman**, 31 Arch St., Ramsey, N. J. (M-50) Articles on model railroad construction; how-to-do-it; photo stories. Scale drawings and railroad equipment, etc. Fillers, Photos. Cartoons rarely. Harold H. Corstens. Varying rates, photo about \$5. Pub. Query.

**Science and Mechanics**, 450 E. Ohio St., Chicago 11. (Bi-25) Works via query and assignment. Uses feature stories dealing with new developments in science, industry, home furnishings and appliances, and workshop equipment—whenever the subject matter can be related to the self-interest of the general consumer audience. At the moment needs authoritative articles on scientific developments; and on new trends and the use of new materials in home building, remodeling, and maintenance. Will take an occasional Post-type piece of general consumer interest—with slightly greater emphasis on scientific elements—at special rates, but research quality must be tops, and illustrations must show readers what is being discussed. Larger market for how-to-do-it construction and servicing projects, covering home maintenance and remodeling, car servicing, radio and TV projects, gardening, boating, and workshop kinks. Heavy emphasis on drawings or illustrations which actually show the reader "how," and complete materials list with sources of supply on built projects. Magazine works at least 4 months ahead of issue date. Don Dinwiddie, Editor. Good rates. Acc.

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**The Workbench**, 543 Westport Rd., Kansas City 11, Mo. (Bi-M-35) Projects and articles in the home workshop, home improvement and home repair fields from the do-it-yourself angle. Illustrated with plans, working drawings, progressive photographs, etc. Jay W. Hedden, Editor. Payment on basis of overall worth of article and illustrations. Pub.

## Education

**Child Study**, 132 E. 74th St., New York 21, (Q-65) Official journal of the Child Study Association of America. Articles on child care and development and on current research developments and findings; book reviews and book lists for children, parents, and those who work with families; answers to parents' questions; how-to articles on family living, values, patterns in other cultures. Photos \$5.

**Grade Teacher**, 23 Leroy Ave., Darien, Conn. (M-60) Short plays, assembly programs. Articles of value to kindergarten, primary and intermediate school teachers, 300-1,800. Crafts and how-to-do-it material of interest to children. Toni Taylor, Editor. 1c up. Pub.

**The Instructor**, Dansville, N. Y. (10 times a yr. 75) Stories 600-1,200 for children aged 6-14. Articles by elementary school teachers on methods and activities; art, handwork, or craft ideas. Songs. Plays for children. Verses—but generally overstocked. A few cartoons closely related to school life. Mary E. Owen. Varying rates. Acc.

**The National Parent Teacher**, 700 North Rush St., Chicago 11 (M-15) Scientifically accurate but informally written illustrated articles on child guidance and parent education to 1,500; verse, 16-20 lines. Eva H. Grant. 1½c, photos \$1-\$7.50. Acc.

## Food

**Gourmet**, Penthouse, Hotel Plaza, New York 19, (M-50) Sophisticated, entertaining, authentic, informative articles about food and good living; 2,500-3,000 including recipes as necessary. Cartoons. Acc.

## Health, Personal Improvement

**Guideposts**, 345 E. 46th St., New York 17 (M) Articles, preferably first person, 750-1,500, showing how spiritual principles have been applied to daily living. Must be factual; avoid essay or editorial approach. Short features. Leonard E. LeSourd, Executive Editor. \$15-\$100. Acc. Query.

**Journal of Lifetime Living**, 1625 Bay Road, Miami Beach, Fla. (M-35) Articles slanted toward the mature reader—45 and older. Practical advice on how to approach and solve problems which face seniors—retirement, preretirement, marriage, adult children, jobs, etc. Average length, 800-1,000. Leonard M. Leonard, Editor. Excellent rates. Acc. Query.

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**Listen**, 6840 Eastern Ave., N. W., Washington 12, D. C. (Bi-M-35) Articles, life experiences, news, reflecting some phase of alcohol or narcotics problems. Fillers, photos in this specialized field. Limited amount of verse and of inspirational material stressing mental health. Francis A. Soper. 2c-4c, verse at varying rates. Pub.

**Nursing World**, 480 Lexington Ave., New York 17. (M-25) Factual articles relating to nurses and nursing, 1,000-2,000 words. Drawings and photos desirable. Virginia A. Turner, R. N. 2c Pub.

**Popular Medicine**, 66 Leonard St., New York 13. (Bi-M-35) Articles written by recognized medical writers or medical doctors and recognized psychologists, 1,000-3,000 words. Frank Johnson, Editor. Rates by arrangements. Acc.

**Sexology**, 154 W. 14th St. New York 11, (M-35) Also published in Spanish edition. Medical, sex education articles, preferably by physicians, scientists, educators, science writers. Hugo Gernsback, Editor and Publisher. 2c-5c. Acc.

**The 65 Magazine**, 204 W. Broad St., Quakertown, Penna. (M-25) Articles about people in their 30's or 40's who are working on an intelligent plan for their retirement yrs. and those who have retired but are still active. No fiction, little poetry (unpaid). Henry L. Freking, Editor. 1c-8x 10 glossies. \$5. Acc.

**Success Unlimited**, 4348 Broadway, Chicago 40. How-to, inspirational, and spiritual articles; especially interested in material which is directed to salesmen, helps solve problems of youth, or deals with mental or physical health. Illustrations when indicated. William H. Meyers, Executive Editor. 5c, photos to \$10. Query.

**Sun**, Box 1000, Mays Landing, N. J. (M) International nudist magazine. Stories and articles, especially editorials, about nudism per se or in any field or allied interest such as mental and social hygiene, physical culture, nutrition, recreation. Photos, cover transparencies. Ken Price. 1c, photos \$3, transparencies \$5-\$10. Pub.

**Sunshine & Health**, Box 142, Oakland, N. J. (M) American nudist magazine. Requirements as for **Sun**, above. Margaret A. B. Pulis.

**Sunshine Magazine**, The House of Sunshine, Litchfield, Ill. (M-15) Human interest stories which tend to develop character or overcome weaknesses and difficulties or which demonstrate helpful conduct toward people or causes. Stories should be forceful, with surprising climax. No love triangle or death-bed stories. Maximum 1,500 words; 1,200 preferred. No poetry. Henry F. Henrichs, Editor. Rate according to merit. Acc.

**Today's Health**, American Medical Assn., 535 N. Dearborn St., Chicago 10. Sound scientifically accurate articles on any subject related to health, including mental health, recreation, and most phases of family life. Prefers a positive approach telling readers what they can do to preserve their health. Generally 1,000-2,500 words. 350-500-word illuminating or helpful shorts. No verse or cartoons—heavily overstocked. Kenneth N. Anderson, Editor. 10c, photos additional, photo stories \$90. Acc.

**Today's Secretary**, 330 W. 42nd St., New York 36. (10 times a yr.-35) Articles on secretarial subjects. Articles on secretaries to well-known personalities. Fiction 500-1,200 words, preferably with office background (without emphasis on romance). Fillers. Photos to accompany articles. Mary Jollon, Editor. \$25-\$50. depending on length and type of article, fillers \$15. photos \$5. Acc.

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**Trustee, Journal for Hospital Governing Boards**, 840 N. Lake Shore Dr., Chicago 11. All articles contributed by people in the hospital and related health fields and other authorities interested in hospital operation. James E. Hague. No payment.

**Volta Review**, 1537 35th St., N. W., Washington 7, D. C. (M-35) Articles dealing with effect of deafness on individual and ways of overcoming such effect; authentic success stories of the deaf who speak. No fiction; no verse. Jeanette Ninas Johnson. No payment.

**Your Health**, 11 W. 42nd St., New York 36. (Q-35) Sound, helpful, readable articles on all phases of physical and mental health. Occasional first-person experience stories. Fillers. Donald G. Cooley. Good rates. Acc.

**Your Life, Today's Guide to Desirable Living**, 11 W. 42nd St., New York 36. (Bi-M-35) Inspirational helpful articles on living, including human relations, love, marriage, success, personality, Faith, to 2,500; self-tests; fillers. John J. Green, Managing Editor. First-class rates. Acc.

## Humor

**Drum Major Magazine**, Janesville, Wis. (M-20) Cartoons, gags on majorettes, drum majors, and marching bands. Don Sartell. \$3 to \$5 each. Acc.

**Humorama, Inc.**, 667 Madison Ave., New York 21. Comprises: *Joker, Jest, Comedy, Breezy, Gee Whiz! Snappy, Gaze*. Cartoons in the girl cheesecake field, also general cartoons; submit roughs. Jokes to 250 words, fillers with humor, epigrams with a quip or message, satire to 1,000 words. No clippings or reprints. Ernest N. Devver. 3½c, verse 40c a line, cartoons \$9 up. Acc.

**Laugh Book Magazine**, 438 N. Main St., Wichita 2, Kan. (M-35) Humorous articles, stories, anecdotes to 500 words. Themes deal with domestic situations and events common to and familiar to most readers. Charley Jones, Editor. Cartoons to \$25, 1-column cartoons \$5, jokes 50c, verse 25c a line, longer material 2c a word. Acc.

**Thimk**, 21 W. 26th St., New York 10. (Bi-M-25) Scripts from which cartoon-style parodies can be drawn—may satirize television, newspapers, magazines, social phenomena in general. A few very short parodies without drawings, satirizing newspaper columns, etc. May use satirical cartoons; no gag cartoons. Alan Whitney, Editor. Varying rates. Pub. Query.

## Nature, Science

**American Forests**, 919 17th St., N. W., Washington 6, D. C. (M-50) Articles on trees, forests, soil conservation, land management, water development, outdoor recreation. Profiles and interviews in the renewable natural resources field. Length, 1,000-2,500. Outdoor photos. James B. Craig. 3c up; exceptional black and white photographs on unusual oddities and nature closeups in the outdoor, \$10. Acc.

**Audubon Magazine**, National Audubon Society, 1130 Fifth Ave., New York 28. (Bi-M-50) Articles on birds, mammals, plants, reptiles, amphibians, insects; wildlife and conservation of region or locality; biographical sketches of living naturalists; how-to-do and personal experience on wildlife projects 1,500-2,500. No poetry or fiction, or articles about hunt-

ing, fishing, trapping, fur farming, or about cage-birds and domestic animals. Photos black and white only. John K. Terres, Editor. \$15-\$75, photos \$3 (cover picture \$15). Acc. Query.

**Computers and Automation**, 815 Washington St., Newtonville 60, Mass. (M-\$1.25) Articles related to computers by informed authors 1,000-3,000. Possibly cartoons. Edmund C. Berkeley. \$10-\$15 an article. Pub. Query.

**Frontiers**, 19th St. and Parkway, Philadelphia 3, Pa. (5 times a yr.-50) Natural history articles, 1,800-2,000. Must be scientifically accurate but in adult layman's language. Phone in story sequences or with articles. McCready Huston. Prices by arrangement. Pub. Query.

**Natural History Magazine**, 79th St. and Central Park W., New York 24. (10 issues yearly) Photo series, preferably black and white, in biological sciences, geology, astronomy, ethnology, archeology, etc. Text to 4,000—preferably by scientists concerned. John Purcell. To \$50 a page for black and white photographs, \$75 for color. Text payments by length. Acc.

**Nature Magazine**, 1214 16th St., Washington, D. C. (10 issues a year-50) Illustrated nature articles 1,000-2,000; fillers with pictures 100 to 400; short verse. (Currently overstocked with fillers and verse.) R. W. Westwood. 1c-3c. Acc. Query.

**Science Digest**, 200 E. Ontario St., Chicago 11. (M-25) Popular article on all fields of science to 2,000. G. B. Clementson. 5c. Acc.

**Tomorrow**, 29 W. 57th St., New York 19. (Q) Documented articles to 2,500 words on physical research, telepathy, extrasensory perception, etc.; scholarship emphasized. 1c. Pub.

## Pets

**All-Pets Magazine**, Box 151, Fon du Lac, Wis. (M-35) Authoritative articles on pets of all kinds 600-800 words for breeders, fanciers, and pet dealers; emphasis on the informative. S. C. Henschel, Editor. Articles \$8 - \$20. Pictures \$2.50 up. Pub.

**Cats Magazine**, 4 Smithfield St., Room 1111, Pittsburgh 22, Pa. (M-35) Little fiction; verse; articles 1,000-2,000 words; photo articles; cartoons specifically related to cats. Jean Laux, Assistant Editor. Articles \$15 up, verse 10c a line. Acc.

**Dog World**, 469 E. Ohio St., Chicago 11 (M-35) Highly technical articles based on canine genetics, kennel practices, etc. Staff-produced except for assignments given to writers having expert knowledge of purebred dogs.

**Our Dumb Animals**, 180 Longwood Ave., Boston 15, Mass. (M-15) S. P. C. A. organ. Animal articles and stories (not fiction) to 600; photos. W. A. Swallow. ½c, photos \$1 up. Acc.

**Popular Dogs Magazine**, 2009 Ranstead St., Philadelphia, Pa. (M-35) Short-shorts; human interest articles on dogs; verse; fillers; cartoons; photos. 50c an inch; verse \$1, pictures \$3. Query. Pub.

## Photography

**Candid Photography, Good Photography, Photography Handbook, Prize Winning Photography, Salon Photography**, Fawcett Books, 67 W. 44th St., New York 36. (Annual) Five photographic publications where outstanding pictures must accompany each

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article and text relate these photos to some type, style, or approach to photography as an art. Typical article, 600-800 words, 12 photos. Reverse of print must bear photographer's name and address, camera data, and other pertinent information; enclose copy of model release where applicable. George Tilton. \$10-\$15 a single photo to \$250 an article.

**Home Movies** 673 So. LaFayette Park Pl., Los Angeles 57, Calif. (M-25) Articles on amateur movie making, 1,500-2,000; also 16 mm. professional stories with photos. Sketches and descriptions of movie-making gadgets. Henry Provisor. 3c, photos \$3-\$10, black and white covers \$25. Acc.

**Modern Photography Magazine**, 33 West 60th St., New York. (M-35) Entertaining, instructive, inspiring articles to 3,000 with photo illustrations; also individual photos, gadget ideas, and cartoons on photography. J. Balish. Photos to \$25. Acc. Query.

**Popular Photography Magazine**, 1 Park Ave., New York 16. (M-50) Illustrated articles on all phases of photography, 600-2,000; captions for each shot. (Query on articles.) Prints and color transparencies of high quality for reader picture section, showing out-standing technique and composition. Pictures and text for Photo Tip department. Color transparencies for covers and inserts. Technical data must accompany all pictures. Bruce Downes. Black and white photos \$15 up, color \$40 up. Tips \$5-\$10. Acc.

## Picture Magazines

**Friends Magazine**, Chevrolet Motor Division, General Motors Corporation, 3-135 General Motors Bldg., Detroit 2, Mich. An all-picture magazine seeking photographs which tell a factual story; accompanying text may be in memorandum form. Frank Kepler. Two-page spread black and white \$200, color \$300. Acc. Query.

**Jubilee**, 377 Fourth Ave., New York 16. (M-35) A national pictorial monthly of Catholic life, edited by laymen. Picture stories only, at \$5 a picture. Edward Rice, Robert Lax, Senior Editors. No queries.

**Life Magazine**, Times & Life Bldg., Rockefeller center, New York 30. (W-20) Address Contributions Department. Black and white news pictures; Saturday issue closing deadline. Timely or unusual short features. Offbeat, "stopper," single pictures. Single color shots or short sequences highlighting news subjects. Color may be submitted unprocessed and will be so returned if of no interest. Minimum size of color transparencies 35 mm. Black and white \$200 a page, inside color \$350 a page, color covers \$600. Pub.

**Look**, 488 Madison Ave., New York 22. (Bi-W-15) Articles and pictures of broad general interest particularly about people and their problems. Wm. Arthur, Managing Editor. Good rates. Acc.

**Scenic South**. Standard Oil Company (Kentucky), Starks Bldg., Louisville 2, Ky. Photographs with captions—single or in series—showing subjects of scenic, historical, and general interest in Alabama, Florida, Georgia, Kentucky, Mississippi. Black and white glossy prints 8x10 for inside pages; transparencies 4x5 or larger for covers. Robert B. Montgomery. Black and white photos \$5-\$10, color transparencies \$75. Acc. Copies of magazine available to freelance photographers.

**Stare**, 667 Madison Ave., New York 21. (Bi-M-25) Photos—cheesecake, pinups. Steve Andre. Photos \$6—contact prints considered. Acc.

## Regional Magazines

**Arizona Highways**, Phoenix, Ariz. (M-35) Arizona photographs of professional quality in black and white and color. In transparencies 4 x 5 or larger preferred, but 2 1/4 x 2 1/4 accepted. Articles dealing

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mainly with Arizona and Southwest travel subjects. Poetry. Raymond Carlson. Articles 2c-5c, verse 50c a line, black and white photos. \$3.50-\$10, color \$20 to \$60. First publication rights only.

**The Beaver**, Hudson's Bay Company, Hudson's Bay House, Main St., Winnipeg, Manitoba, Canada. A restricted market for travel and ethnological material of the Canadian North. Illustrations. Malvina Bolus. 5c up. Acc.

**Canadian Geographical Journal**, 54 Park Ave., Ottawa, Canada. (M-50) Illustrated geographical articles 1,000-3,000. Gordon M. Dallyn. 2c up. Pub.

**Connecticut Circle**, 302 State St., New London, Conn. (Bi-M-50) Articles and photos relating to Connecticut, Connecticut history, and Connecticut people. Harry F. Morse. 1c up, photos \$2 up.

**The Desert Magazine**, Palm Desert, Calif. (M-35) Illustrated features, preferably in first person, from the desert Southwest on travel, nature, mining, archaeology, history, recreation, exploration, personalities, homemaking, desert gardening, Indians, semi-precious gem fields; maximum 2,500. Must have the "feel" of the desert country. Photos essential with contemporary material. Eugene Conrotto, Ed. 2c up. Photos \$3-\$5. Acc.

**Down East Magazine**, Camden, Maine. (9 times a yr.-35) Essays to 2,500; articles marine, historical, character to 2,500; anecdotes. Very few short stories. Cartoons. Photographs. No verse. All material must be directly related to Maine. Duane Doolittle. \$30-\$50 for pieces 2,000-2,500, anecdotes, etc., \$5 up. Acc.

**Empire Magazine**, Denver Post, 650 15th St., Denver 1, Colo. (W-15, with Sunday **Denver Post**) General interest features 250-2,000 on personality, outdoors, true crime, domestic, authentic history; verse to 20 lines; fillers; photo-features; cartoons. All material must have strong Western peg. H. Ray Baker. 1½c up; photos \$5. Acc.

**Florida Speaks—The National Voice of Florida**, P.O. Box 10670, St. Petersburg, Fla. (Semi-A) Requirements similar to those for **Sunrise: Magazine of Florida Living**, below.

**Frontier**, 1256 Westwood Blvd., Los Angeles 24, Calif. (M-35) Liberal viewpoint on affairs in the Western states, especially California. Journalistic reports around 2,500; occasional profiles; high quality required. Phil Kerby, Editor. 1c. Pub. Query.

**Greater Philadelphia Magazine**, 1420 Walnut St., Philadelphia 2, Pa. (M-35) Articles to 1,500 on a variety of Subjects dealing with Greater Philadelphia area, with emphasis on business community; personality sketches of local business and industrial executives; executive hobbies; business success stories; photo series. Arthur Lipson, Editor and Publisher; Alan Halpern, Executive Editor. To \$25 an article. Pub.

**Mexico This Month**, Calle Atenas 42-601, Mexico 6, D. F. Articles 1,000-1,200 on off-the-beaten-track Mexican material—light, humorous twist desired. Good picture stories. Anita Brenner. About \$24 an article.

**Montana: The Magazine of Western History**, Roberts at Sixth Ave., Helena, Mont. (Q-75) Authentic but readable historical articles 2,500-4,000 about the West—Arizona, Nevada, Utah, Wyoming, Nebraska, Texas, California, Colorado, North and South Dakota. Primarily interested now in fur trade, mining, and open range ranching articles. Michael Kennedy, Editor. Rates 1c up. Pub. Quary.

**The Montrealer**, 770 St. Antoine St., Montreal Canada. (M-25) Good quality serious and light fiction, 1,200-2,500. Cartoons. Canadian contributors preferred. David L. Hackett. Varying rates. Pub.

**New Hampshire Profiles**, 1 Pleasant St., Portsmouth, N. H. (M-35) Historical and current articles New Hampshire centered; New Hampshire personalities and events. Photos. Fillers applicable to New Hampshire. No poetry at present. Paul E. Estaver. Articles to \$30, photos \$5. Pub. Quary.

**New Mexico Magazine**, Santa Fe, N. M. (M-25) Illustrated articles on New Mexico, 1,500. George Fitzpatrick. \$15-\$25 an article, 4x5 transparencies for color section, New Mexico subjects only, \$25. Not interested in 35 mm slides. Pub. Verse, New Mexico scene only, no payment.

**Seattle Times Sunday Magazine Section**, Box 1892 Seattle 11, Wash. Features on Pacific Northwest subjects only, 1,000-2,000. Regional picture layouts for roto section. Chester Gibbon. \$15 for unillustrated articles; \$25 with suitable art. Pub.

**Sunrise: Magazine of Florida Living**, P. O. Box 10670, St. Petersburg, Fla. (Bi-M-35) Confined to factual material designed to improve living in Florida, by writer resident in Florida and expert in their fields of reporting. Articles by assignment only; query or file name and address. Stuart Murray, Editor. Articles \$35-\$50, photos \$5. Pub.

**Sunset**, Menlo Park, Calif. (M-20) Largely staff-written. Purchases from West Coast contributors only. Western travel, Western home, Western food, Western crafts, Western gardening, how-to-do-it articles. Acc. Quary.

**Vermont Life**, State House, Montpelier, Vt. Illustrated factual Vermont articles. Photos, black and white and color. Arranges photo and article assignments with freelancers at higher than listed rates. Walter Hard, Jr., 2c. Before pub.

**Weekend Magazine**, 231 St. James St. W., Montreal, Canada. Magazine section of 28 Canadian dailies and the **Standard**. Limited market for short features of Canadian interest. Fillers. Photo features, including color. Articles \$200 up. Acc. Quary on articles.

**Westways**, 2601 S. Figueroa St., Los Angeles 54, Calif. (M-20) Articles 300-1,200, photos of out-of-doors, travel, natural science, history, etc., in 11 Western states, British Columbia, Alberta, Mexico, Alaska, Hawaii. Verse. Cartoons. Patrice Manahan, Editor. 8c, cartoons \$10. photos \$7.50. Acc.

## Sports, Recreation

**The Alaska Sportman**, Box 1271, Juneau, Alaska. (M-35) Fact articles on Alaska and Northwest Territory; outdoor fact articles with Alaska background, 1,000-5,000. Photos. No fiction. Bob Henning. 1c Pub.

**The American Field**, 222 W. Adams St., Chicago 6. (W-25) Short stories 1,000-1,500. Articles on hunting upland game birds with pointing dogs, to 3,500. Also on breeding pedigree pointing dogs and training shooting dogs. Photos. W. F. Brown. Rate varies. Acc.

**The American Rifleman**, 1600 Rhode Island Ave. Washington 6, D. C. (M-40) Hunting and shooting material; small arms, marksmanship instruction, gunsmithing, etc. Also articles dealing with military small arms and small arms training. No fiction or verse. Walter J. Howe, 5c up, photos \$6. Acc. Writer's and Photographer's Guide available to prospective contributors.

**The AOPA Pilot**, Box 5960, Washington 14, D. C. A magazine of the Aircraft Owners and Pilots Association. Human interest factual articles on civilian flying; first-person and how-to articles especially desired. Also features 100-300 built around a single photograph. Max Karant, Editor; Charles P. Miller, Managing Editor. 5c, photos and sketches \$5-\$10. Acc. Quary.

**Arabian Horse News**, Box 28, Boulder, Colo. (M-Exc. January and July-35) Articles, verse, fillers, photos, cartoons, dealing with Arabian horses. Anna Best Joder. No payment.

**The Archers' Magazine (TAM)**, P. O. Box 832, Norristown, Pa. (M-25) Recreational, hunting, craftsmanship, hobby articles 500-1,000. Photographs. J. W. Anderson. 1c, photos extra. Pub. Quary.

**Baseball Magazine**, Washington Bldg., Washington 5, D. C. Fact articles on baseball subjects. Short stories and short-shorts with baseball themes. Sidney S. Haimes, Editor-Publisher. Pub.

**The Blood-Horse**, P. O. Box 1520, Lexington, Ky. (W-20) Articles in breeding and racing of Thoroughbred horses. Warren Schweder. Articles \$20 up, photos \$3 up. Acc.

**Boats**, 117 Broad St., Milford, Conn. (M-35) Practical articles on small boats. Photos. V. J. Wallace, Assoc. Ed. Payment varies. Pub. Query.

**Car Craft Magazine**, 5959 Hollywood Blvd., Hollywood 28, Calif. (M-25) Photo coverage on all automotive subjects with emphasis on restyling and customizing; also hot rod coverage. Dick Day. \$20-\$30 a page, photos \$5. Acc. Query.

**Car Life**, 41 E. 42nd St., New York 17, N. Y. (M-35) General automotive articles carrying consumer appeal. Cartoons. Photograph. Good rates, photos \$10. Pub.

**The Chronicle**, Middleburg, Va. (W) News reports and articles covering Thoroughbred breeding, flat racing, steeplechasing, horse shows, foxhunting, polo, beagling, junior riding, etc. A. Mackay-Smith, Editor. Photos of horses. \$3. Pub.

**Field & Stream**, 530 5th Ave., New York 36, (M 35) Illustrated camping, fishing, hunting articles, 1,500-3,000. Hugh Grey. 10c up. Acc.

**The Fisherman**, Oxford, Ohio. (M-50) Covers the year-round world of sport fishing. Articles on fish, fishing, where to fish, boats, nature, conservation, etc. Fiction, poems, cartoons also. Karl Hess, Editor. Good rates. Shortly after acc. Query on article ideas.

**Flying**, 1 Park Ave., New York 16. (M-35) Edited for pilots, private and corporate aircraft owners, service operators, and others connected with or interested in aviation. Articles 1,500-2,000 on civil and military flying experiences, techniques in flying, air power development, travel, new planes and equipment, sports flying, business flying, flying lore. Black and white and color photos. Robert H. Wood, Editor. \$50-\$150, black and white photos \$5 up, transparencies \$75 up. Acc.

**Forest and Outdoors Magazine**, 4795 St. Catherine Ct., W., Montreal 6, Canada. (M-25) Official publication of the Canadian Forestry Association and the Ontario Federation of Anglers & Hunters. Short photo-fillers of the "I Don't Believe It" type, i. e. deer tangled in phone wires when it tried to jump over phone pole. Sets of 4 to 8 photos of how-to-do-it nature about fishing, hunting and general conservation of trees, water or wild life. Rates average \$3 per picture. No cartoons. Query.

**Fur-Fish-Game**, 2878 E. Main St., Columbus 9, Ohio. (M-25) True stories of hunting, fishing, trapping, camping, big game hunting; in fact, any type of article of interest to sportsmen. Photographic illustrations, also photos for cover. L. Adams. 1/2c-1c. Acc.

**Grit & Steel**, Drawer 541, Gaffney, S. C. (M-25) Articles, photos, cartoons, cartoon ideas, pertaining to game fowl exclusively; fiction. (Miss) Sara Ellen Culbertson. Rates a matter of correspondence.

**The Gun Digest**, 925 W. Jackson Blvd., Chicago 7. (A-\$2.95) Technical articles on firearms, shooting, hunting, and related subjects; historical material relating to firearms, from 1-page fillers to definitive treatises. Cartoons. Photographs. John T. Ambeir, Editor. Varying rates averaging 4c-5c, cartoons \$5 \$10, photos \$7.50. Acc. Query.

**Guns Magazine**, 8150 Central Park Ave., Skokie, Ill. (M-50) Articles 1,500-3,000 on all aspects of gun sport; articles on prominent shooters, designers, or other persons important in the gun game. Controversial topics provided they have authenticity and reader interest; shooting tips and techniques. Photographs. Cartoons. E. B. Mann, Editor; William B. Edwards, Technical Editor. 5c, cartoons \$10, photos \$5. Pub. Query.

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**Hot Rod**, 5959 Hollywood Blvd., Los Angeles 28, Calif. (M-25) Hot rod features and automotive how-to-do-it's, 300-1,000. Cartoons. Photos. Bob Greene. Good rates, pictures \$15 - \$20 Acc. Query.

**Lakeland Boating**, 906 N. Eighth St., Sheboygan, Wisc. Devoted exclusively to lake and river boating in the Midwest, including the Great Lakes. Articles on interesting boats, boating personalities, cruises—in the first person; how-to articles on boat repairs, maintenance, safety, etc. In special need of first-person copy. Victor H. Schoen. Around 2c Acc. Query.

**Motor Boating**, 572 Madison Ave., New York 22. (M-50) Articles to 3,000 words on pleasure boating, and allied subjects to yachting. Fillers. Photos. Charles F. Chapman. Varying rates, photos \$5. Acc. Query.

**Motor News**, 139 Bagley Ave., Detroit 26, Mich. (M-25) Outdoor adventure and travel article. Photos. Covers United States but is especially interested in Michigan and nearby states. William J. Trepagnier. \$50-\$100. Acc.

**Motor Trend**, 5959 Hollywood Blvd., Hollywood 28, Calif. (M-25) News and photos of new developments and trends in the automotive and automotive accessory fields. Photo stories of special-purpose cars. Punchy, anecdotal expose-type articles about current rackets or frauds; must be factually substantiated. Articles \$150 up, cartoons \$10-\$25, photos \$10. Acc. E. M. Rosen, Mng.-Editor. Query advisable but not essential.

**National Motorist**, 216 Pine St., San Francisco 4, Calif. (Bi-M-25) Articles of 500 and of 1,100 words on anything that would be of interest to the average motorist who lives in California and does most of his motoring on the Pacific Slope. Article on the car, roads, interesting people and places in the West or in the history of the West, hunting, fishing, outdoor life, animals. Black and white photos for illustration. Jim Donaldson. 8c, photos \$5 to \$8. Acc.

**Skiing News Magazine**, 7190 W. 14th Ave., Denver, Colo. (M-Oct. through March) Short stories, short shorts, articles, photo features, verse, cartoons, all relating to skiing. Stories and articles \$25 up, cartoons \$5-\$10 per panel, photos \$7.50 ea. for black and white glossy 8x10, \$50 per page for photo feature, \$100 for color transparency accepted for cover use. On acceptance. Bob Parker, Editor.

**Outdoor Life**, 355 Lexington Ave., New York 17. (M-35) Profusely illustrated articles to 2500 on dramatic, humorous, and adventurous phases of fishing, hunting, etc. Both black and white and color photos. New articles to 3,000 or topical interest to sportsmen. How-to articles on outdoor activities. Odd adventures and exciting personal experiences in the outdoor. Accounts 500-1,000 of true personal experiences exciting or dangerous, for retelling in cartoon strip form. Photo stories. William E. Rae, Editor. Top rates in the field. Acc.

**The Rudder**, 19 E 62nd St., New York 21, (M-60) Illustrated how-to-do-it articles on every phase of pleasure boating. 2,000. Boris Lauer-Leonard. Varying rates, photos \$5 to \$25. On Acceptance.

**Scholastic Coach**, 33 West 22nd St., New York 33. (M-25) Technical articles on the coaching and playing of high school and college sports. Herman L. Masin. 1c. Pub.

**Skating Magazine**, 30 Huntington Ave., Boston 16, Mass. (8 times a yr.-50) Official publication of the U. S. Figure Skating Association. Articles, mostly instructive, dealing with technical aspects of ice

figure skating. 700-1,500. Teresa Weld Blanchard. No payment.

**Ski Magazine**, Hanover, N. H. Six issues October through March-50) Articles 400-2,000 on ski trips, controversial subjects, techniques, equipment, resorts, personalities. Humor; fillers about skiing. Cartoons. Fred Springer-Miller. 1c-5c, photos \$1-\$10. Acc.

**Skipper**, 50 State Circle, Annapolis, Md. (M-35) Outstanding sea fiction 3,000-5,000. Articles 2,500-3,000 with human interest approach to boating, cruising, racing, boats, ships, and the sea. Interested in controversial materials if fair and documented. Photographs and photo essays. H. K. Rigg, Editor. 3c up, photo \$7.50 up. Pub., except by special arrangement.

**Sport**, 205 E. 42nd St., New York 17. (M-25) Personality and behind-the-scenes features, controversial subjects of interest to sport fans. Baseball and boxing the year round. Other sports in season. Articles 2,500-3,500. Ed Fitzgerald. Payment from \$200 depending on length. Briefs for SPORTalk department \$5-\$10. Acc.

**Sport Diving Magazine**, Box 5006, Gulfport, Fla. (Q) True articles 1,500-2,500 words on some phase of skindiving activity or other subject of interest to underwater sportsmen; prefers materials about older persons or unusual circumstances. Cartoons, Photos. John M. Erving, Jr., Editor. Articles \$15-\$35, cartoons to \$5, photos to \$5. Pub.

**Sports Afield**, 959 Eighth Ave., New York 19, (M-25) Some short fiction used, to 3,000 words, related to field sports; picture stories, articles, how-to-do-it features, to 2,500; fillers. Particularly interested in color transparencies that show action; prefer minimum 2 1/4 x 2 1/4 but can use 35 mm. Ted Kesting. Payment by arrangement. Acc.

**Sports Illustrated**, Time & Life Bldg., 9 Rockefeller Plaza, New York 20. (W-25) Articles 2,000-5,000—personality, controversy, unusual subjects, all relating to sports (both participant and spectator), \$750 up. Query Andrew Crichton.

**Sportsman Magazine**, 655 Madison Ave., New York 22. (Q-35) Short stories 2,000-4,000. First person, true, rugged, dramatic, hunting and fishing articles; also photo stories of same type. Cartoons, Animal photos. Noah Sarlat. To \$300, pictures to \$25. Acc. Query. Inventory full for a while.

**Turf and Sport Digest**, 511 Oakland Ave., Baltimore 12, Md. (M-50) Short stories with racing background (one a month) 2,500-3,000. Articles 2,500 to 3,500 on racing, biographies of racing people, methods of play. Photos of Thoroughbred racing, including transparencies for covers. Crossword puzzles. Raleigh S. Burroughs. 1c up, puzzles \$5, photos \$3-\$6. Kodachromes \$75. Pub.

**The Western Horseman**, 3850 N. Nevada Ave. Colorado Springs, Colo. (M-35) Articles in which the Western Stock horse is featured, 1,500-2,000. Cartoons. Dick Spencer III. 2c, cartoons. Acc. Query.

**Western Sportsman**, P. O. Box 4007, Catalina Station, Pasadena, Calif. (Bi-M-15) Hunting, fishing, and big game articles, 1,200-1,500. Cartoons. Deep Western flavor. Needs articles on Western fishing, hunting, camping, boating, etc.—how-to, informative material. Paul F. Johnson, Editor. 2 1/2c. Pub.

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SEPTEMBER, 1959

## More Authors Publishing with Vantage Press as Other Firms Become Extremely Rigid in Requirements

### Another VANTAGE Book Sells Out Its First Edition

*Fling Wide the Gates: The Story of Don Brandeis*, by Byron McKissack, has sold out its first edition less than a year after publication. Brandeis, a noted Baptist Evangelist who has been compared with Billy Graham, has been lecturing all over the South and Midwest and has been attracting crowds up to 5000. The book has been selling especially well in Baptist book stores. When Vantage publishes your book, should the first edition sell out, you regain your investment, plus a profit. Learn more about this popular publishing program by mailing the coupon below.



Hal March congratulating Dr. Alexandre Sas-Jaworsky after he won \$128,000 on the "\$64,000 Question" program.

### Current Best Seller Was Once Privately Printed

Macmillan recently republished an amusing and interesting book which was privately printed in 1911 by a Cornell professor. Titled "The Elements of Style," the book was written by Prof. William Strunk, Jr. and was re-discovered by E. B. White, Strunk's former student, who wrote a piece about it in *The New Yorker*. Mr. White has written an *Introduction* to the book and added a new chapter called "An Approach to Style." The book has received excellent reviews and is selling briskly.

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### Big-Money Television Winner Publishes His Life Story

Dr. Alexandre Sas-Jaworsky, Louisiana veterinarian, one-time captive of both the Russian and Nazi Armies, and winner of \$136,000 on the "\$64,000 Question and Challenge," is publishing his book with Vantage Press next month.

Titled *The Answer Is America*, the book deals with the amazing story of Sas-Jaworsky, a Lithuanian emigrant, who became a national figure after he won TV fame as an American history expert on the Revlon programs. The first printing of 5000 copies was sold out before publication.

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